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# Cake

CRAFT &  
DECORATION

[www.cake-craft.com](http://www.cake-craft.com)

## Pastel GLAMOUR

By Yoshiko Tsuda

## DELICIOUS RECIPES

AIMEE TWIGGER  
& WILL TORRENT

## SUGAR & WAFER FLOWERS

## TOP TIPS

MAMA RHU &  
PETER ROBERTS

15  
EXCLUSIVE  
TUTORIALS



## DELIGHTFUL EASTER DESIGNS



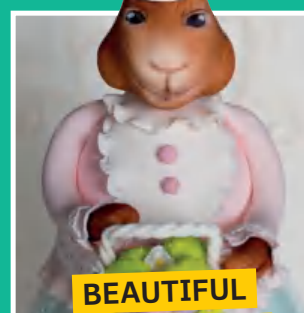
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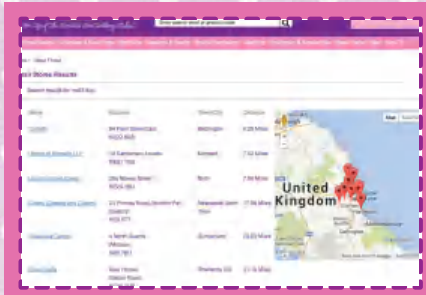
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# Welcome to...

Cover photography: Kanna Sassa



Our cover cake star this month comes from Yoshiko Tsuda. Find her beautiful elegant tutorial on **page 52**.

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Party Cakes, Wedding Cakes & Sugar Flowers.

**Books:** Easy Steps in Cake Decoration,  
Easy Steps in Sugar Flowers.

## CAKE KIT BASICS

- Sugarpaste
- Buttercream
- Royal icing
- Flower paste
- Modelling paste
- Assorted dusting colours
- Assorted paste colours
- Edible glue
- Icing sugar
- Cornflour for dusting
- Modelling tools
- Smoothers
- Palette knives
- Paintbrushes
- Non-stick rolling pin

# Cake

## CRAFT & DECORATION Magazine

### April issue



and Annabelle Jane.

Our elegant cover star from Yoshiko Tsuda can be adapted to any girly celebration from birthdays to bridal showers.

For those of you keen to develop your modelling skills we have 'Nanny Norma' on **page 36** from Mama Rhu Strand as well as more character tips from the queen of characters on **page 09**.

Fabulous flowers for all skill levels reiterate the spring theme with parrot tulips from Ulla Netzband, lilacs from Lidia Iancu and wafer magic sunflowers from Galit Zingman.

In Concept to Cake on **page 62** we focus on the design process with tips and ideas from our regular artists. We even have a template for you to copy and practice your sketching techniques ready for client meetings on **page 76**.

For Easter entertaining, Cake Baker this month is packed with classic deliciousness from Aimee Twigger, Will Torrent and Doves Farm and for your coffee break reading we get to know Mama Rhu a little better in Last crumbs...

We hope you enjoy this month's selection and look forward to seeing your creations on Facebook and Twitter.

Happy Easter baking and decorating,

*Leanne*

Leanne Cooper

Editor  
editor@cake-craft.com  
Tel: 01778 392427





*We live colour.*  
*We breathe colour.*  
*We are colour.*  
*Colour flows through our veins... even in our dreams.*  
*except on Fridays when we make edible glue*

**We ARE Colour**



*Look for us. Share with us.*

**#WeAreColour**



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very satisfying make.



# Cake MARKET PLACE

Open for giveaways, competitions, product news,  
inspiration and more...

## Country Living Spring Fair Ticket Giveaway

**We have 5 pairs of tickets to give to 5 lucky  
readers worth £175!**

The fair celebrates British craftsmanship and also encourages would-be entrepreneurs. Every day there are hands-on sessions with home craft experts for visitors to try, as well as theatre demonstrations. There are ideas for giving the home a fresh spring make-over with fabrics and furnishings created by individual designers, plus Lucy Summers is creating a stunning spring garden and offering green-finger tips. Artisan producers will have ideas for summer picnics and lots of mouth-watering food to savour. And last, but not least, there is the wonderful array of shopping...

**To be in with a chance of winning you MUST  
enter by 8th March 2016.**

## And that's not all!

### **Exclusive Cake Craft & Decoration Discount Offer**

The Country Living Spring Fair is a delightful day that sets the mood for the new season with the prospect of fine sunny days and outdoor lifestyle, so don't waste any time in buying your tickets in advance. You'll find great ideas to help you brighten up your home, give your garden a new lease of life or refresh your wardrobe. Come to the Fair and enjoy an inspiring day out!

For tickets booked in advance **pay just £13** (instead of **£17.50** on the door), saving you around **20%**! To order either telephone: 0844 848 0160 or book online at **[www.countrylivingfair.com](http://www.countrylivingfair.com)** (use promotional code **CL16S2**)

*Please note all tickets must be booked no later than 1pm on the day before the due visit and all ticket bookings are subject to a £1.50 booking fee per booking (not per ticket).*



## Kitchen tool multitasking

### **Fondant pasta**

A pasta machine is a great tool for rolling fondant to a specific and consistent thickness and cutting into ribbons, marbling colour and a bonus if you already have one at the back of your cupboards! **Remember:** you must reduce thickness gradually and you can only produce pieces the width of your machine.

Always knead your paste and colour before rolling out and dusting with cornstarch. You should roll to 2cm thin before using the machine or you will jam your rollers. Never use vegetable shortening as the grease will ruin the machine, your fondant and attract dirt.



## HOW TO ENTER

Entering for a chance to win is simple:

Visit **[www.cake-craft.com](http://www.cake-craft.com)** to enter online from 3rd March or send a postcard with your name and address to Cake Craft & Decoration, Market Place, Warners Group Publications Plc, The Maltings, West Street, Bourne, Lincolnshire, PE10 9PH, stating clearly which freebie you would like to win. Closing date for entries is 6th April 2016.



## EDITOR'S STAR LETTER

★  
★  
★  
**Star  
Letter**  
★  
★  
★

**Dear LEEANNE**

I was asked to make a three tier wedding cake for a couple that I had known for some time. The design was quite straightforward with the bride and groom sitting on the top of the cake on the edge and the two bridesmaids and pageboy sitting on the other tiers.

Modelling not being my particular forte I have always been pleased to refer to tutorials in **Cake Craft & Decoration** magazine and was quite happy with the finished results.

I delivered the cake to a village hall and began to stack them. Having put the bride and groom in place on the top tier I turned to pick up one of the other figures when I heard a "clunk" sound. I turned round and, to my horror, one of the groom's legs had fallen off, luckily in one piece. I was a bit panic struck as time was ticking but I always carry a repair kit just in case. Luckily I had a plastic toothpick and some royal icing with me. I made a small hole in both of the broken ends of the leg, broke the toothpick in half and inserted it into both ends. A good daub of royal icing in between the breakage helped whilst I held it in place. I cleaned the join and, standing like that whilst the icing dried enough to hold the leg in place, the bride's mother came up and spoke to me asking if everything was okay. I said that it was and she walked away. Breathing a sigh of relief I was able to prop the leg up whilst I stuck the remaining figures in place.

By the time I was ready to leave the venue the leg had dried hard enough and, fingers crossed, I walked away, only to meet up again with the bride's mother. I thought that I had better own up and she thought the whole thing was hilarious, especially as the groom had broken his leg a few weeks before the wedding, much to the bride's dismay, and had only been out of plaster for a week! The only difference was that he had broken the other leg from the one which "fell off".

Your magazine has been a great strength and inspiration and I have every one since my first subscription, back in the 1990s.

*Carry on your good work.*

**Mrs Berenice Broom  
Suffolk**

**Berenice wins the  
edging tool kit from  
Edger's worth  
over £70**

*Please do write in with  
your stories, anecdotes  
and tips. Ed*



## The British Sugarcraft International Exhibition

The British Sugarcraft Guild will be celebrating its 35th Anniversary in 2016 and is holding an International Exhibition on Saturday and Sunday 21 and 22 May 2016

at the Telford International Centre. The Exhibition includes competitions, sugarcraft displays, demonstrations, workshops and hands-on sessions for both children and adults as well as trade stands. Full details can be found at **bsguk.org** We have two pairs of tickets for the exhibition to give away. Please state choice of day when entering.



## Finishing touch

**We have duo packs for 5 winners worth £23.98 each**



Shine on with Dawn Butlers Shell and Shine. Perfect for giving a protective layer and 'varnished' finish to our decoupage eggs on page 51. Clear Glaze Shell and Shine Cake Decorating Spray by Dinkydoodle, also known as Shellac, really is an incredible product. Once you have used it you will not be able to live without it! It is an edible varnish that will give you the highest shine to your masterpiece, whether it is made of sugarpaste, marzipan or chocolate, for a professional finish. This Shellac spray is ideal for that added protection and it will seal in any airbrushed effects, allowing you to continue on without smudging your existing work. You can give your creation a light spray that will simply seal and protect it or build up a few layers for a high shine like this Lego figure. It comes in a massive 400ml convenient aerosol can which really goes a long way and is great value for money. Buy yours from **www.thecakedecoratingcompany.co.uk £11.99**.



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## Lovely Letter

**Thank you Kimberley Light of  
Elevenses for sharing this adorable  
quilled cake, it's fabulous!**

Hi,  
I loved seeing that the magazine is going to be publishing star letters. I thought I'd share one of my favourite cakes that I made. It's the first time I managed sharp edges, using an airbrush, hand painting some of the details and quilling.

Thanks for adding this feature to your magazine.  
**Kimberly Light  
Elevenses**





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grab yourself a copy of our Cake Craft Guides*

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# Tips from the professionals

## WE TALK TO MAMA RHU AND PUSH FOR TIPS ON HOW TO ACHIEVE THAT ADDED MAGIC...

### Top tips for lifelike models from Mama Rhu:

One of the very first things I learnt in my feedback from the judges was to focus on proportions of the body, to remember that between our joints e.g shoulder to elbow, elbow to wrist, those bones are straight, they don't bend! Think about movement in your character, it doesn't need to be dramatic or over emphasised, just a gentle indication of something. This is another reason that the judges like Lola so much, she just captures a moment in time. I built my skills up over the course of a number of years; listen to the feedback from the judges, take it on board and use it to improve your modelling.

### Where do you get your 'character' inspiration from?

My inspiration can come from anywhere, of course these days scrolling through Pinterest has my head buzzing all the time, but it can be anywhere. My ballerina on a tightrope was from a poster I found in France about six years ago, I saw it and just wanted to recreate it into a 3D figure. It took me years to build up the skills to eventually make her, each competition piece was a step towards learning new techniques to enable me to be happy with what I made, she won a gold at Cake International.

### What is the most common mistake people make when creating lifelike models?

The human body is an amazing piece of engineering and the more I sculpt and study it the more fascinating it is. One of the biggest things that students can struggle with is what we all take for granted every day in how our limbs are positioned in certain positions. Anyone being a fly on the wall at one of my classes would be amused to see students standing in different poses, trying hard to work out just how that pose translates into the armature so that it looks correct. As a simple example think about sitting on the floor with your legs round to one side, if you were to make a figure you might be tempted to put both legs and the bottom flat to the floor and bend them round, but now sit on the floor and try and do exactly that, impossible, notice that one bottom cheek is lifted and that leg sits on top of the other. Unless you are super hypermobile you won't be able to sit legs out straight and then curl them to one side!





THE GREAT BRITISH

# Cake Decorator

2016

In association with Cake Decoration  
& Sugarcraft Magazine

COULD YOU BE OUR WINNER?

We are thrilled to invite you to enter our first 'Cake Decoration & Sugarcraft' competition. As we will be choosing the winners and showcasing the designs in the lead up to Christmas 2016, we felt The Twelve Days of Christmas carol was the perfect theme. With plenty of scope for you to include traditional techniques and mix in new ideas, we look forward to you completely wowing us and your audience. There will be two winners - one voted for by our judging panel and one voted for by you, our reader. What better way to showcase the best of British talent! We simply cannot wait to see what you come up with, so best of luck and get designing!

## THE THEME:

### The Twelve Days of Christmas

This wonderfully evocative and very festive carol is thought to have originated in France, but was later published in England in 1780. As the name suggests the song has twelve verses, each describing a more extravagant gift.

We've been doing some research into the meanings of this carol... by some it is

thought to just be a simple nonsense rhyme set to music. Alternatively, it could have been a 'catechism song' used by Catholics as a memory aid to learn their faith at a time when to practise Catholicism could lead to all sorts of indictments. For example, the three French hens are thought to represent Faith, Hope and Charity, six geese a-laying could be representative of the six days of creation and ten lords a-leaping may be a reference to the ten commandments.

The version we would like you to use is taken from Frederic Austin's version,

published in 1909 which features the following as its gifts:

- A partridge in a pear tree...
- Two turtle doves
- Three French hens
- Four calling birds
- Five gold rings
- Six geese a-laying
- Seven swans a-swimming
- Eight maids a-milking
- Nine ladies dancing
- Ten lords a-leaping
- Eleven pipers piping
- Twelve drummers drumming

Whatever your interpretation, we thought this lovely song would create a wealth of interesting creative possibilities for cake decorating. Whether you keep things vintage and traditional or go much more modern and dramatic... the choice is yours. Think outside the box and let your imagination run wild!

## Competition details, rules and regulations

We will print further details of entry and explain prizes for the Judges winner, Reader's Choice winner and runners up, in the May issue of Cake Decorating and Sugarcraft. Full competition rules and regulations will be available on [www.cake-craft.com](http://www.cake-craft.com) from April.





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*Leeanne*

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Editor

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# Funky Retro Rainbow

## You will need

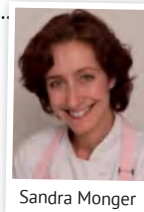
### Edibles:

- 3 cube cakes 10, 15, 20cm (4, 6, 8in)
- drum board round 35cm (14in)
- 3 thin boards square 10, 15, 20cm (4, 6, 8in)
- white sugarpaste 5.5kg (10lb 10oz) (Renshaw)
- strengthened coloured sugarpastes 250g (9oz) each, Lincoln green, lilac, baby blue, orange, yellow, amethyst, fuchsia pink (Renshaw)
- CMC powder
- white royal icing

### Equipment:

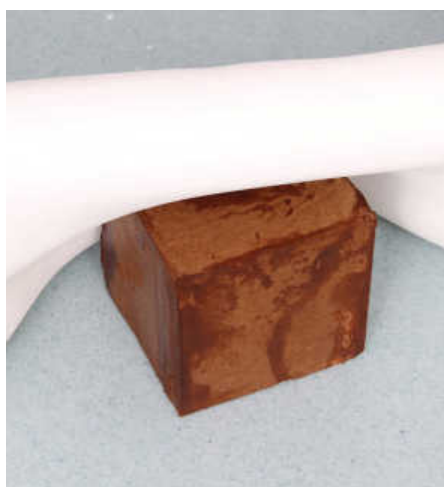
- 2 straight edged cake smoothers
- wires 22 gauge
- plastic ruler
- plastic set square
- plastic spirit level
- pastry brush
- paintbrush
- pizza wheel cutter
- scalpel
- pencil
- rubber
- calculator
- scissors
- scalloped edge cutter
- circle cutter
- round cookie cutter
- 15mm ribbon
- hollow plastic cake dowels
- drawing paper
- waxed paper
- masking tape
- large flower pick

This cake combines the modern form of cubed tiers with 70's inspired retro decoration expressed in a rainbow of colours. It also uses the wax paper transfer method as demonstrated by Jessica Harris in the States. I have developed this technique to show new and exciting decorative patterns.



Sandra Monger

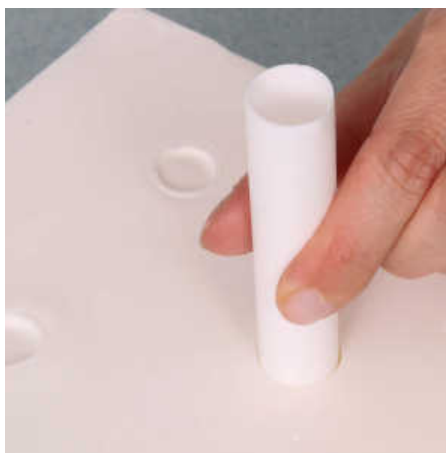
Accuracy is a key element in this tutorial. Time spent achieving smooth, even surfaces to decorate along with crisp, straight edges will help ensure perfect results when applying the transfers. Likewise, time spent accurately measuring and drawing the templates will be rewarded with a wonderful decorative effect.



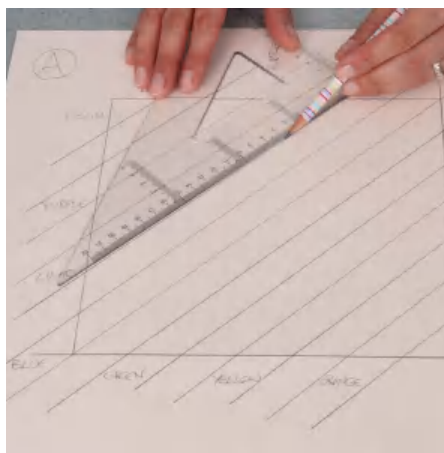
**1** Bake firm sponge cakes and layer to form three cubes. Crumb coat each with ganache. Use a ruler, set square and spirit level to ensure the edges and corners are crisp and sides are equal and level. Place in a refrigerator until firm. Roll out the sugarpaste and cover cakes.



**2** Form sharp corners and edges with two smoothers. Ensure the sides, top, edges and corners are straight and equal using a ruler and set square. Remove excess paste at the bottom of the cube with a sharp knife, neaten and straighten bottom edge (see Tip 1).



**3** Cover drum board and trim with ribbon. Fix the bottom tier with royal icing. Dowel the bottom two tiers using hollow dowels for extra support.



**4** Draw a square equal to the size of one side of the bottom tier. Ensure it is surrounded by a 10cm border. Divide the length of one edge by 7 and mark seven divisions on each edge. Draw diagonal lines to form stripes with ends extending into the margin. Label alternate stripes with designated colour. Write A on top left of paper. Rotate 90 degrees and write B.



**Top Tip 1**  
Stand the tier on a smaller cake tin or dummy to help trim a neat bottom edge.



**5** Cut a square of wax paper a little larger than the drawn square. Ensure the bottom edge is straight. Place template in position A and lay wax paper over the drawn square and align the bottom edge with the bottom of the square. Attach with masking tape. Trace lines on wax paper over vertical edges of the drawn square, these will help when aligning and fixing the transfer.







## Top Tip 2

Roll coloured pastes to a uniform thickness by using two icing rules as spacers.



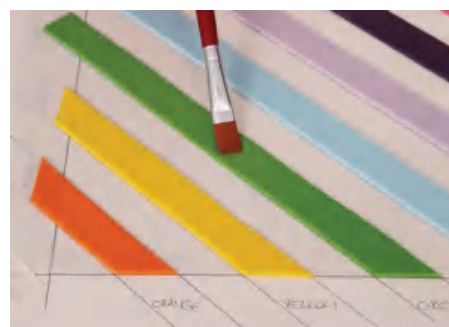
**6** Smear the wax paper with vegetable shortening. Roll out strengthened coloured pastes to same thickness (see *Tips 2 and 3*). Cut first straight edge and lay onto corresponding stripe. Cut second straight edge with pizza wheel and ruler, using line border extensions to line up ruler. Trim the ends, leaving a 1cm excess in the border.

## Top Tip 3

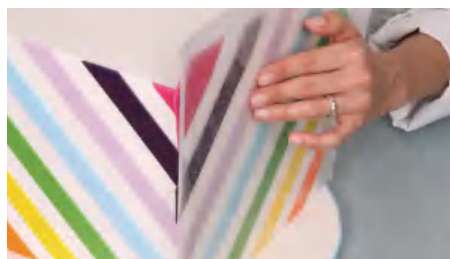
Strengthen the sugarpaste by adding 1 teaspoon of CMC powder to 225g of sugarpaste.



**7** Repeat until all coloured stripes are in position. Trim sugarpaste stripes overlapping bottom of square in line with drawn edge.



**8** Brush each stripe with cooled boiled water.



**9** Remove masking tape. Lift waxed paper and position transfer by lining up marked vertical lines with edges of cake and ensure the bottom edge is flush with bottom of cake. Place transfer on the side of the cake and fix by gently rubbing wax paper backing. Peel off wax paper to reveal decoration. Repeat with template in position A for the opposite side.



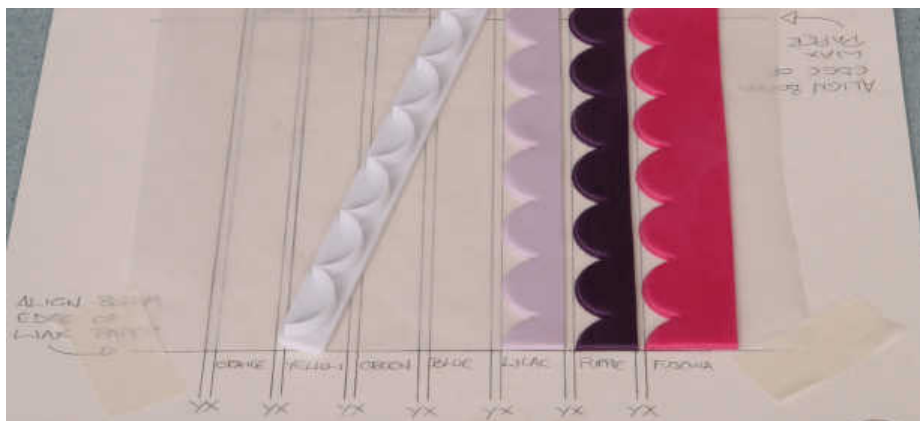
**10** Rotate template to B position and repeat for the remaining sides. Ensure diagonal lines meet accurately at corners when applying. Trim ends of stripe by placing smoother behind overhang and cut away from the cake with a scalpel.



**11** Complete and trim all sides to form continuous chevron pattern around all sides of bottom tier.



**12** Draw a square equal to one side of the middle tier with a border as before. Measure the top edge and divide by 7. Draw vertical lines extending into border and label them Y. Draw a second series of lines 5mm to the left of each line and label them X. Write the colour sequence in the wide stripes. Write A on the top of the paper, rotate 180 degrees and write B.

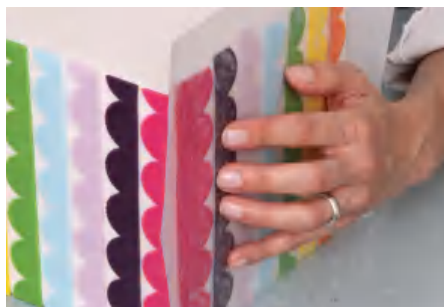


**13** Place template in position A. Align and attach wax paper, trace vertical guides and smear with vegetable shortening as before. Roll out the first colour and place on the wax paper leaving an excess in the left vertical border. Align scallop cutter with the adjacent line X and cut. Roll out next colour and cut straight edge. Align on wax paper with adjacent line Y. Align cutter with adjacent line X and cut.

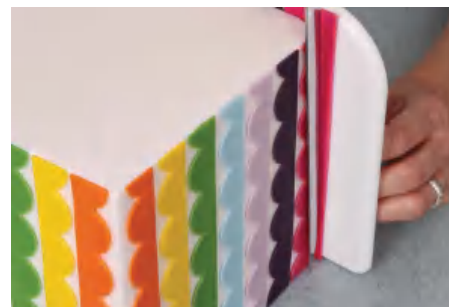




**14** Repeat until template is full. Trim along bottom edge. Brush each stripe with cooled boiled water. Brush with water and fix to cake as before.



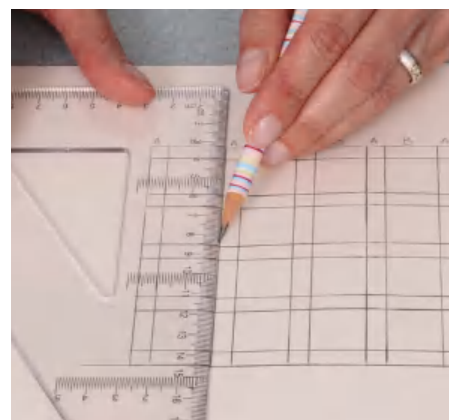
**15** Repeat with template in position B and fix to adjacent side of the cake.



**16** Trim vertical overhang and join as before using a long bladed knife.



**17** Repeat to decorate remaining sides of cake, rotating template as before to produce alternating decorative pattern at corners.



**18** Draw a square equal to one side of the top tier. Measure the diameter of the circle cutter (B) and multiply by 4. Subtract the result from the length of one edge of the square and divide the difference by 5 (A). Draw vertical and horizontal lines separated according to numbers A and B to form grid. The circles cut by the cutter should fit exactly inside the large squares.



**19** Align and attach wax paper, trace vertical guides and smear with vegetable shortening. Roll out colours, cut circles and place on wax paper to fit in the appropriate template squares.



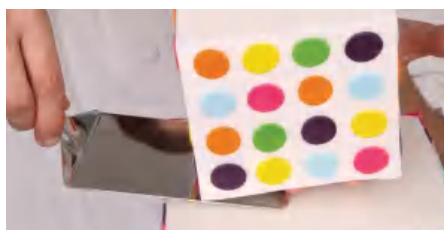
**20** Brush with water and fix to cake as before.



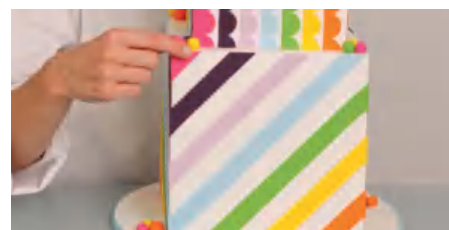
**21** Form small cherry size balls in each of the colours. Form a curve in lengths of 22g wire by shaping around a cake tin. Moisten the wire and thread the balls on to it. Allow the balls to dry hard. Make extra balls for a scatter decoration.



**22** Cut out a circle of strengthened white sugarpaste and cut hole from centre to form a ring.



**23** Stack the cake, fixing each tier and neatening the tier joins with royal icing. Insert a flower pick filled with white sugarpaste into centre of top tier. Fix the white sugarpaste ring around the flower pick.



**24** Arrange the spray of sugar balls. Fix assorted size balls randomly around the tier ledges and base board.



# Anti-Gravity Easter Egg Cascade Cake

A little egg-stra fun with chocolate this Easter from Dawn Butler...



**1** Secure one of the supporting rods on the base plate with the locking nut, then lower your cooled cake over the rod onto the base plate, curved side down.



**2** Place Flake bars round the base of the cake. Cover the rest of the cake in chocolate flavoured frosting, using a palette knife to smooth the top and sides.



**3** Build up Flake bars around the cake, cutting them to size to fit and pressing each gently into the frosting to hold it in place. Add enough layers to overlap the top of the cake to help hold the mini eggs in place.



**4** Add the corner piece to the top of the second rod, then connect the second rod to the top of the first rod.



**5** Cover the top of the cake with a couple of layers of chocolate mini eggs.



**6** Thickly coat the upright structure with chocolate frosting.





**7** Build up the mini egg cascade from the bottom of the rod upwards, using the frosting to hold the eggs in place.



**8** Carefully cut the thinner ends of both halves of the large chocolate Easter egg in a zigzag pattern to give it a 'cracked' appearance, creating a large enough opening to fit over the end of the angled rod.



**9** Add a layer of melted chocolate to the inside of the egg to help attach it to the top of the angled rod.



**10** Paint a little melted chocolate onto the edges of the egg halves and stick them together.



**11** Lower the large egg over the top of the angled rod, placing it carefully so it looks as though the mini eggs are pouring out of it.



**12** Decorate the edge of the base plate with ribbon to finish.

## Three top tips from the inventor – Dawn Butler

I've found that planning is key, think about what you want to make and then try it with the pieces (using items like packs of icing or chocolate to see if your design will withstand the laws of physics) then get building! There are so many things that you can make with the pouring kit, why not try using an empty bottle or can of beer or fizzy drink? The pouring kit really will make simple everyday items look amazing once they're suspended with it!

I often use melted chocolate to secure my cascading items, but larger items can be heavy and time consuming to stick to the rod, as you have to hold them whilst it sets. If you don't have access to food freeze/ ice spray, here's some helpful tips to get items to set on the rod:

- Always work from the bottom up to the top
- Work in a ring and allow it to set then add another ring of items, this way each item you add has the level before it to rest on.
- Try using light weight items, there are lots of chocolates and sweets with hollow or aerated centres which are easier to secure as they are light weight! Keep trying different things until you find

something that works for you – the result will be fantastic when it all comes together.

The actual cake for your Anti Gravity cake project doesn't have to look like a traditional cake, think outside the box and make your cake look like something else... it could be a paint can, a gift box or pint glass. Honestly the ideas are endless!

Buy your Anti-Gravity Pouring Cake Kit, Ref 71023, £9.98 from [www.lakeland.co.uk](http://www.lakeland.co.uk) or in store.

# LAKELAND

# Mrs Rabbit

A cake inspired by Beatrix Potter's Peter Rabbit Tales and dedicated to all those who have the magic of childhood in their eyes and who want to keep on believing.

Photography: Marco Seta



Veronica Seta

## You will need

### Edibles:

- round mud cake height 20 x 5cm
- 500g strawberry mousse
- 500g buttercream
- 2kg white fondant
- sugar pearl beads
- airbrush colours yellow, teal, light blue, white, red, brown, black and pink (Cassie Brown's Cake Craft)
- dusting colours pink, aubergine, yellow and light violet (Sugarflair)
- 500g modelling paste
- 500g gum paste
- 100g sugar icing for sugar lace.
- edible glaze
- edible glue

### Equipment:

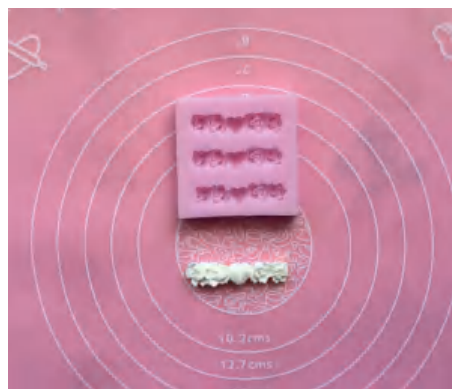
- round board 25cm x 3cm
- round board 15cm x 3cm
- round board 20cm x 1cm
- egg dummy height 25cm and 15cm (Deart)
- a small basket dummy (Deart)
- sugar lace mat (Egg Wing, Four C)
- CelPad
- airbrush
- primrose cutter and veiner (Blossom Sugar Art)
- moulds (Molds World, Hot Sell)
- sugar gun
- plunger cutter (PME)
- paint brushes
- ball tool
- cutter tool
- rolling pin
- friller
- strainer
- picks
- pastry cutter
- stencil (Martellato)
- non slip mat



**1** Roll out 300g of white fondant and cover the 25cm board. Cut the paste all around the board and smooth the paste with a smoother.



**2** Roll out 600g of white fondant and cover the filled mud cake (strawberry mousse previously spread with butter cream). Smooth the paste with a smoother. Pour some drops of liquid pink and white colour in your airbrush and colour it light pink. Cover the 15cm board with 300g of white fondant and airbrush it light blue.



**3** Insert a small amount of modelling paste in a mould to make several small stripes. If you meet any difficulty in taking the paste out of the mould, just leave it in a freezer for a few minutes.



**4** Cover the egg dummy with 700g of white fondant and smooth the paste with a smoother.



**5** Using a clouds stencil, airbrush with some drops of light blue, white and teal and some drops of yellow to draw a small sun.



**6** Prepare the sugar lace. Mix 100g sugar for lace with 80g of water. Spread it on lace mats, with a confectioners' spreader lengthwise and remove the excess sugar. Leave to dry for at least ten hours. Peel the sugar from the mat very gently avoiding breakage.



**7** Press a ball of white modelling paste in a rabbit scene mould, smooth it with your fingers and cut out the excess paste. With the cutter tool define the rabbit and flower details.

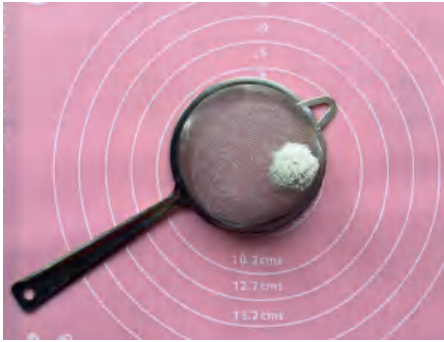


## Top Tip

Let the sugar lace dry for 10 hours at least. Never dry in the oven. You risk it turning crispy and breaking.



## Super sweet seasonal



**8** Press a small amount of modelling paste through a strainer.



**9** Mould a few small cylinders of modelling paste and with the edible glue, stick the grass bushes on them.



**10** Mould five small cones and twenty five small petals with gum paste to get five small roses.



**11** Insert the cone on a pick and with a bit of edible glue stick the petals all around starting with the first two petals and then with the remaining three. Leave to dry.



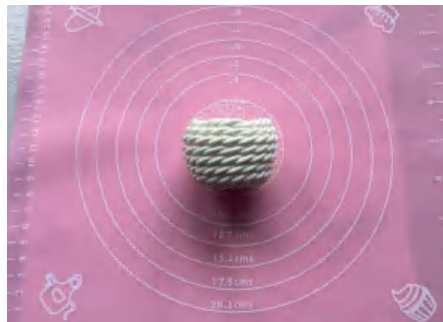
**12** With plunger cutters, cut ten medium flowers and ten small flowers.



**13** Leave some flowers as single. Frill the edges of the remaining ones and, with a bit of edible glue, stick the small size flower on the medium size flower. Stick some very small sugar pearls in the centre of each flower.



**14** Insert a small cylinder of modelling paste inside a sugar gun and prepare some drawstrings.



**15** Start wrapping them first around the small basket dummy base. Then all over, to the top.



**16** Bend a drawstring to get the basket handle. Let it dry for two days before positioning on the basket.



**17** Roll out a small amount of modelling paste very thin and stick the grass bushes as in step 9. Airbrush them light green.



**18** As in step 6, peel two lace butterflies from the mat very gently avoiding breakage.



**19** Spread some royal icing on the 25cm board and position your mud cake. Then the 15cm board on top. With some edible glue, stick the lace, the butterflies and the decorative elements previously prepared around the boards and the cake and place the two butterflies.





**20** Insert a big pick in the painted egg and fix it on the 15cm board. Wrap half of it with the drawstrings as for the basket in steps 14. With some edible glue, stick the rabbit scene at the centre of the egg. Mix some drops of yellow and green in your airbrush and colour the bushes stuck on the cylinders. Dust the small roses pink and the flowers yellow and light violet. Stick the bushes at the sides of the rabbit scene and the small flowers on the bushes.



**21** Mould two cylinders of modelling paste to get the rabbit's paws. With the cutter tool, work on the paste to get a fur effect.



**22** Mould a ball of modelling paste first like a rounded triangle and then working to get the cheeks and chin for the rabbit's head.



**23** With the Dresden tool cut the mouth, open it a bit and smooth the cut with a silicone tool.



**24** With a silicone tool define the nose.



**25** With a sharp tool, draw the eyes.



**26** Dig the eyes with a small ball tool.



**27** Fill the eye's cavity with a small ball of modelling paste.



**28** Mould two cylinders for the Rabbit's ears.



**29** Dig their centre with a ball tool and get the fur effect as in step 21 around and behind each ear.



**30** Press a small amount of modelling paste in the hat moulder, smooth it with your fingers and cut away the excess paste. Take it out of the mould and dust the small ribbon pink.



**31** Roll out a small amount of gum paste very thin and with the primrose cutter, cut eight flowers and vein them with the primrose veiner.



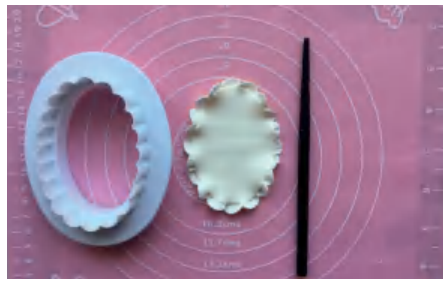
**32** As in step 6 prepare some pieces of lace for the rabbit's shirt.



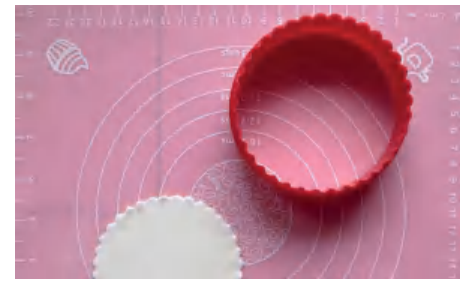
**33** Colour a small amount of modelling paste light pink and roll it out very thin. Cut two stripes as a trapezium. Frill the end of them with a friller. Keep them apart as these will be the shirt sleeves.



**34** Cut one more stripe and frill it to get a ruche for the shirt.



**35** Roll out a small amount of white modelling paste very thin and with a frilled and oval pastry cutter, prepare the front part of the shirt. Frill the edges with the friller tool.



**36** Repeat the previous step with a round pastry cutter to get another ruche for the shirt.



**37** Cut the smaller dummy egg into two parts. Colour a small amount of modelling paste light pink, roll it out and cover half of the egg.



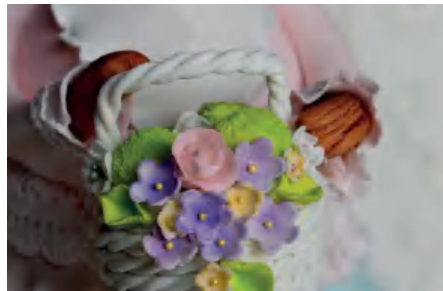
**38** Insert a pick through the half of the dummy egg and fix it with the painted and decorated egg. This will be the Rabbit's chest. With a bit of edible glue, stick the oval shape on the front part of the chest and the round shape on the top of it.



**39** Airbrush the rabbit's head brown and let it dry. Fix it on the chest and paint the eyes brown with a little brush. Define eyes, nose and mouth with a bit of aubergine dusting colour. With two small picks, fix the ears on the rabbit's head and stick the small hat between them.



**40** Airbrush the paws brown as prepared and stick around them the sleeves prepared in step 33 and fix them on the chest. Stick the stripe prepared in step 34 around the chest base. Enrich sleeve texture and waist with small lace pieces.



**41** Insert a small pick at the centre and at the base of the chest, fix the basket and position the paws on it. Fill the basket with the small bushes and flowers previously coloured.



**42** Stick the lace prepared in step 6 at the sides of the painted egg.



**43** Dust the primrose flowers pink and with a bit of edible glue stick a yellow sugar pearl in the centre. Stick all the flowers on one side of the mud cake and the 15cm board.



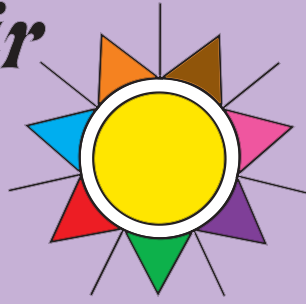
**44** Stick two pink sugar pearls on the shirt's ruches.



**45** Spray some glaze on the whole composition to give some lustre to the cake and to fix colours.



# Sugarflair



# Colours

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## Sugarflair Glitter Airbrush



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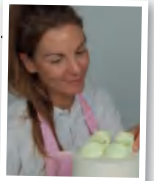
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# Welcome Baby



Charlotte Watson

## You will need

### Edibles:

- round cakes 15cm (6in), 20cm (8in)
- sugarpaste 1.8kg (4lb) white
- sugarpaste pale green, blue, yellow, pink
- cmc/tylo powder
- royal icing white
- icing sugar/cornflour
- edible glue

### Equipment:

- round cake cards 15, 20cm (6, 8in)
- square cake drum 30cm (12in)
- plastic dowels
- non-stick rolling pin
- multi-ribbon tool\*
- alphabet tappits upper case\*
- blossom cutter set of 3\*
- geometric cutter set\*
- textured lace set 2\*
- ejector\*
- icing smoother\*
- small paintbrush
- baking parchment or greaseproof paper
- pink polka dot ribbon

This delightful cake with its pretty pastel colour palette would be perfect to welcome a new bundle of joy. It would also work well for a Christening or first birthday cake by adding baby's name to the blocks.

### Preparation

Secure each cake to the corresponding cake card. Fill the cakes and coat with a layer of chocolate ganache or buttercream. Cover the cakes and the cake drum with the white sugarpaste. Set the cakes and drum aside to dry overnight. Knead a small amount of cmc/tylo powder into the coloured pastes to make modelling paste (approximately half a teaspoon of tylo to 250g sugarpaste).



**1** Secure the 20cm (8in) cake to the cake drum using royal icing and insert five plastic dowels to add support for the top tier.



**2** Add royal icing to the dowelled area of the cake and carefully position the 15cm (6in) cake on top. Use a cake board or similar to lift into place and a ruler to ensure the cake is centrally spaced.



**3** To make the template for adding the stripes, take a piece of baking parchment and measure and cut to the circumference of the larger cake. Fold this strip in half and then into quarters.



**4** Using the cutter from the textured lace set place onto the paper with the top of the cutter lined up with the top of the paper and draw around the curve with a pen. Cut along the marked line with scissors.



**5** Take the template and carefully position around the top edge of the cake, securing with a sterile pin at the back of the cake. Ensure the top of the template sits level with the top of the cake.



**6** Roll out pink and yellow sugarpaste to approximately 2mm thick. Cut strips from the paste using the multi-ribbon wheel with one large spacer between the cutting discs. Cut these down into smaller lengths using a sharp knife.



**7** Lightly brush the cake with edible glue and add the stripes, alternating between the pink and yellow paste. Following the template, trim the excess paste using a sharp knife. Continue all the way around the cake finishing off at the back.



**8** To ensure the stripes are fully adhered to the sides of the cake, use the icing smoother to gently press and secure in place. Do not press too hard as this will distort the paste.



## Top Tip

To achieve sharp edges on your sugarpaste covered cakes, first cover with a layer of chocolate ganache. The ganache will stay firm when set and makes the process of getting a sharp edge much easier than if covering a cake coated in buttercream.





**9** Thinly roll out the pale yellow, pink, blue and green sugarpaste. Using the larger of the three blossom cutters and the ejector, cut out the blossoms and add straight to the cake to sit above the stripes. Use edible glue to secure.



**10** Roll out pale pink sugarpaste to 2mm thick. Using the multi-ribbon tool with one large and one small spacer, cut a strip to go around the base of the 15cm (6in) cake. Brush the bottom of the cake with edible glue and carefully attach the strip. Make the join at the front of the cake where the bow will sit.



**11** Roll out pink modelling paste to 1mm thick. Cut a strip using the multi ribbon tool and two large spacers and cut to 16cm long. Brush the centre with edible glue and fold over both ends to meet in the middle. Insert kitchen paper into the loops of the bow, turn over so the join is on the underside and carefully pleat the centre, secure with edible glue.



**12** Cut a smaller piece from the paste, pleat both ends and wrap this around the centre of the bow, securing with edible glue. Trim any excess paste at the back of the bow with a knife. Set aside to dry and remove the paper when the bow holds its shape.



**13** To make the baby blocks roll pale blue, green, yellow and pink modelling paste into thick sausage shapes and flatten the top of each slightly. Gently press the 39mm square cutter into the top of each to emboss. Using the marked lines as a guide, cut down through the paste with a sharp knife, keeping the knife as straight as possible.

### Top Tip

When making the baby blocks, ensure the paste sausages are all roughly the same size before marking with the square cutter. Work as quickly as possible so the paste doesn't dry out as you go.



**14** Turn each of the blocks onto their sides and trim the 'rounded' part off with a sharp knife. This is the side originally marked with the square cutter.



**15** Take two icing smoothers and press carefully against all the sides of each block to square off. Do not press too hard.



**16** Roll out white modelling paste thinly and cut out four squares using the 25mm square cutter. Set aside to dry.





**17** Roll out the coloured modelling pastes very thinly. Press the letter tappit into the paste and move back and forth on the work surface to ensure a clean cut. Tap the cutter on the work surface to remove the letter.



**18** To finish the blocks add the white squares to the face of each of the blocks, followed by the 'BABY' letters. Use edible glue to secure.



**19** To make the booties, roll out yellow modelling paste to 5mm thick. Place the bootie sole template on top of the paste and cut around with a sharp knife. You will need two of these.



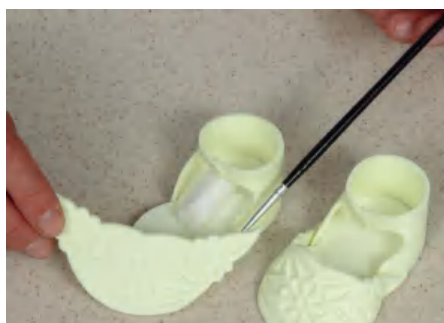
**20** Roll more of the yellow modelling paste to 2mm thick and cut the backs of the booties using the second template. Brush the bottom part with edible glue and add to the sole as shown. Secure the strap and use kitchen paper to support whilst drying.



**21** Roll out more yellow modelling paste to 2mm thick and emboss with the patterned embosser from the textured lace set.



**22** Place the cutter over the embossed design, ensuring it sits in the 'grooves' already embossed. Press down and cut out.



**23** Lightly brush the front of the bootie with edible glue and add the front of the shoe. The two 'pointed' ends should sit over the back part of the bootie.



**24** To make the bows, roll out yellow flower paste to around 1mm thick and cut a strip using the multi- ribbon wheel and one small spacer. Cut two strips 6cm long, brush the centre of each with edible glue and fold in the ends to meet.



**25** Cut two smaller strips from the paste and attach these around the centre of each bow with edible glue. Use the end of a paintbrush to open out the ends of each bow.



**26** Add the bows to each strap as shown using edible glue to secure. Use kitchen paper to support if necessary.



**27** Using royal icing add the booties to the top of the cake, the bow to the front and the baby blocks to the board. Finish by trimming the board with pink polka dot ribbon.

# Parrot Tulip

## You will need

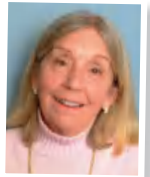
### Edibles:

- white, a little lemon and pale green flowerpaste (A Piece of Cake)
- petal dusts aubergine, red, lemon (Sugarflair)
- vine green, leaf green, (SqK)
- isopropyl alcohol
- sugar glue
- white vegetable fat
- bag of cornflour
- isopropyl alcohol
- confectioners' glaze or Fabulo spray varnish

### Equipment:

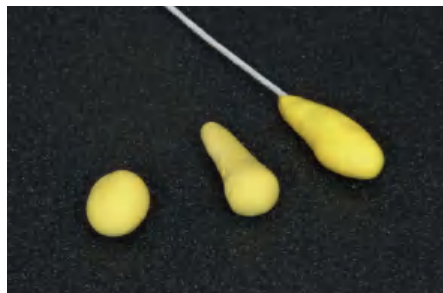
- midi Parrot Tulip cutter (Cel-Cake)
- Turkish tulip veiner (Sunflower Sugarart)
- tulip leaf cutters (Fine Cut)
- tulip leaf veinners (SqKGI) or use corn husk veinners
- large Christmas bell (PME)
- Dresden tool
- porcelain friller
- plain cutting wheel
- fine sharp scissors
- cranked tweezers
- florist wires 18g, 26g, 28g, 33g white
- florist tape Nile green
- fine paintbrush and some flat brushes

Parrot Tulips came on the scene in the early 1900's. The bold serrated edges of the tulip petals give them a ruffled appearance. This ruffled look is thought to be very similar to the feathers of a parrot.



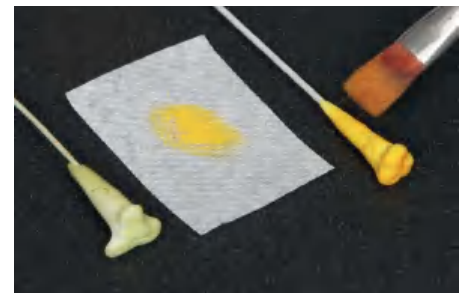
Ulla Netzbund

**"It is advisable that you make some formers so the petals hold their shape whilst they are drying. Take a hard boiled egg, place some modelling clay over the egg and leave to dry. Or, if you have bought the silicone moulds and have a hot glue gun fill the mould with melted glue and leave to dry. Both ways you will have permanent moulds you can use over and over again"**



### FOR THE PISTIL

**1** Take an 18g wire and make a small hook on the end. Mould a small ball of yellow paste and form it into a teardrop. Insert the wire into the narrow end of the paste. It should measure approximately 2cm (1in).



**2** With cranked tweezers, divide the bulbous end into three equal lobes. Gently press into the paste with your finger and thumb and mark the centre of each lobe with the wheel or a craft knife. Add lemon dust to the stigma.



### STAMENS

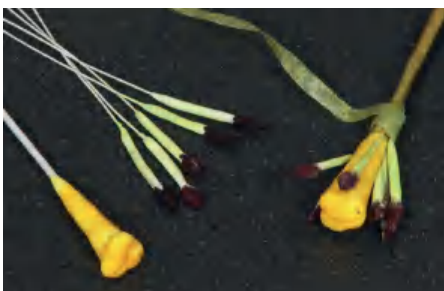
**3** Take a 33g wire and divide it into six equal parts. Take a very small ball of white paste and roll it down the wire, leaving a little thickness at the tip. The length should be slightly less than the pistil.



**4** Gently pinch the tip of the paste and form it into an arrow shape for the anther cap. Mark a line on both sides of the anther cap. Six stamens are needed.



**5** Mix a little aubergine dust with alcohol, paint the anther caps and dust the filaments vine green.



**6** Attach the stamens around the pistil. They should sit just a little lower than the pistil and bind them in with third width tape.

## Top Tip

Look at some tulip pictures as some centres are coloured differently. The stamens could be black or yellow, some are dipped into semolina.



### PETALS

**7** Roll out white paste leaving a thicker centre ridge around half way up. Cut the shape out with your tulip cutter and insert a 26g hooked wire.



*"When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else."*

*Georgia O'Keeffe*



**8** Vein the petal in your double sided silicone veiner.



**9** Turn the petal over. Using the fine end of your Dresden tool, make several serrations along the edge of the petal. Cut more deeply into the petal between each scallop.



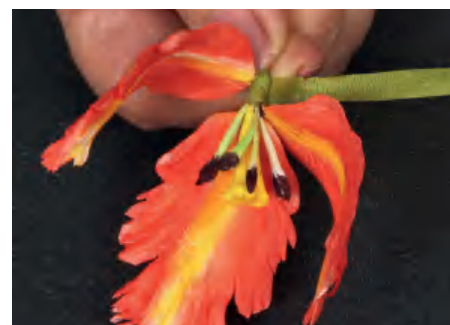
**10** With small sharp scissors make a further few cuts.



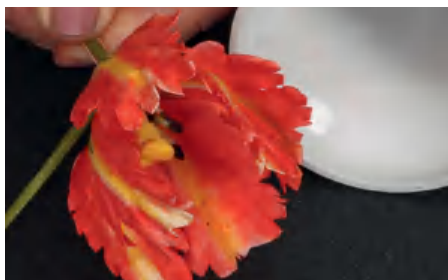
**11** Turn the petal over again. Frill the edges with the porcelain friller. With cranked tweezers create some folds. Place the petal into your former. Make six petals in total.



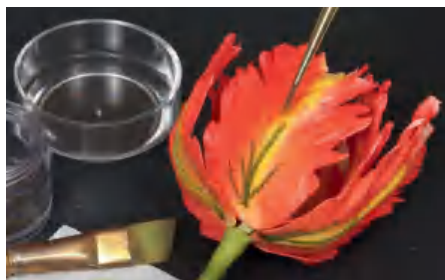
**COLOURING**  
**12** This is totally your own choice. I coloured the centres both in and out with lemon dust. I used red on the outsides colouring from the edges in towards the centre. Again on both sides.



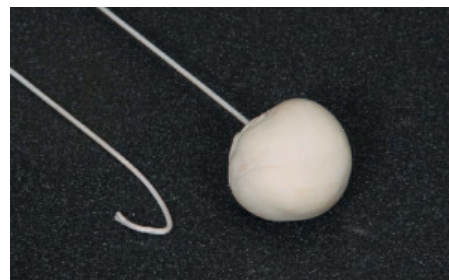
**ASSEMBLY**  
**13** With half width tape, tape the three inner petals around the stamen centre in equal distances.



**14** Add the outer three petals in between the inner three and tape down. Place the flower into the Christmas bell and hang upside down to dry.



**15** Mix some foliage green with alcohol. Using a fine paintbrush radiate some lines from the wires up. Use a little leaf green dust in between the lines.

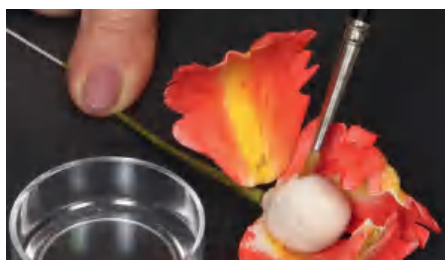


### HALF OPEN FLOWER

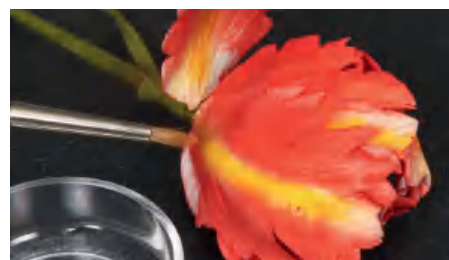
**16** There is no need for the stamen centre. Put a ball of paste onto a hooked and glued 18g wire. Attach the paste firmly to the wire.



**17** Make three inner petals as before.



**18** Add a little glue to the base of the petals, glue them onto the ball and tape them around the centre.



**19** Make the outer petals as before and attach them to the inner three petals. Dust as before.



### SMALL BUDS

**20** Make a hook onto an 18g wire and attach a small ball of paste onto the hook, securing the ball firmly to the wire.



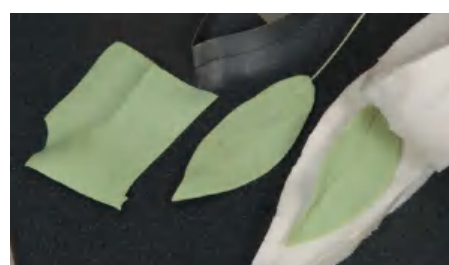
**21** Cut out three petals flat as these will not be wired. Shorten the petals.



**22** Place them into the mould and cut and frill and mark in exactly the same way as for the flower.



**23** Glue each petal around half way up and attach them to the ball each overlapping the other and have them firmly closed at their tip. Dust as for the flower.



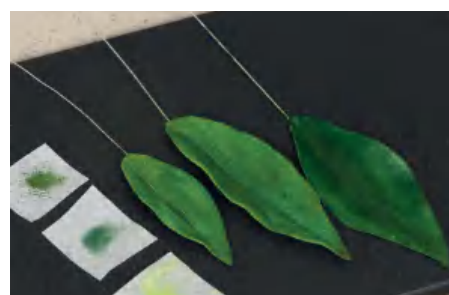
### LEAVES

**24** Roll out green paste leaving a thickness in the centre to either take a 22g or 24g wire, depending on the size of the leaf you are making. Cut it out with your tulip cutter and vein it in your tulip veiner.



**25** Pinch the centre of the leaf from the wire up to create a centre vein. (Left)

**26** Dust the leaf in layers of forest green, foliage green and vine green, leaving the back lighter. When dry either steam the leaf or glaze in quarter glaze or spray with Fabilo spray. (Right)







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# Sunflower

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Galit Zingman

## You will need

### Edibles:

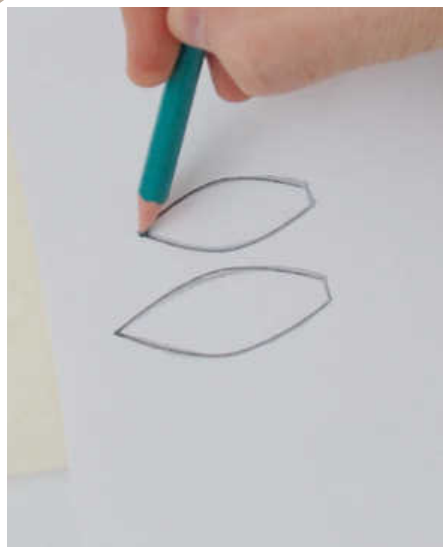
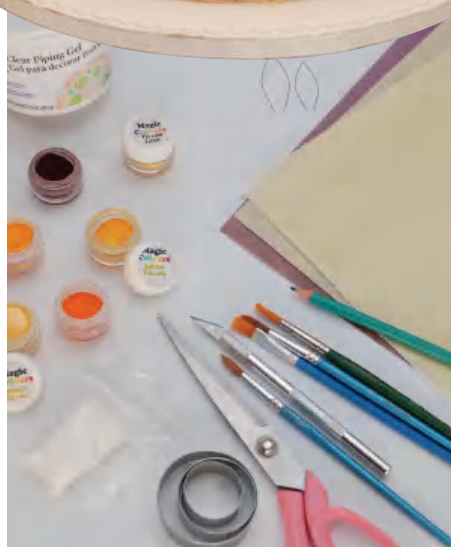
- 2 sheets of yellow wafer paper
- 1 sheet of brown wafer paper
- piping gel
- 50g modelling paste
- Magic Colours edible dusts – apple green, chocolate, forest green, garden green, lemon yellow, pumpkin, summer yellow

### Equipment:

- template provided
- circle cutter
- scissors
- sharp knife
- pencil
- ruler
- brushes



So effective, we just can't get enough of wafer paper and this bright design brings us much needed sunshine. Beautiful for any sunny celebration.



**1** The wafer paper has two sides, plain and shiny. In order to copy the leaves from the template, place the wafer paper shiny side up and put on top of the template.

**2** Draw over the leaves with a sharp pencil so it would scratch the wafer paper beneath. Make twenty eight leaves of each size.

**3** Cut out the leaves with scissors.



## Top Tip

It is recommended to mix as many shades of orange and yellow as possible in order to give the flower a botanic look.

**4** Keeping the shiny side up, dust each leaf with the dusting powder. Make sure you dust one end with a darker dusting powder (pumpkin) and the other side with a brighter shade (summer yellow) that will give the flower a more realistic look.

**5** Roll a small amount of modelling paste to ½ cm thick and cut a 5cm circle.



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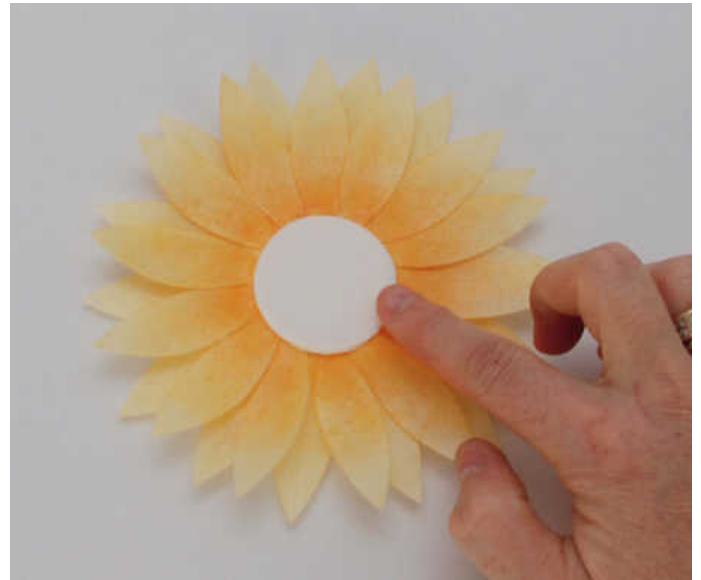
**6** Turn the leaves upside down and brush the plain side of the leaf with piping gel.



**7** Brush a little bit of piping gel on the sugarpaste circle as well, and start attaching the big leaves. The outer row should include fourteen big leaves.



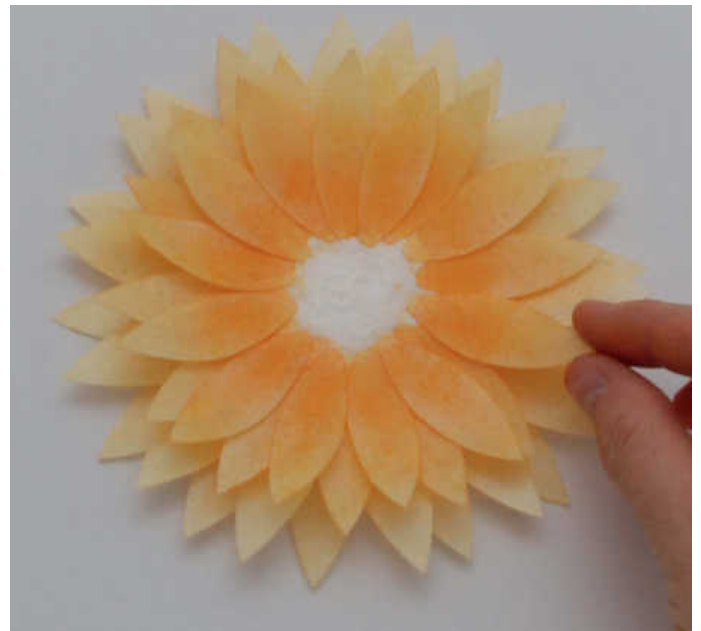
**8** Second row, place the first leaf on a connection point of two leaves of the first row and keep adding leaves to make a full circle of fourteen leaves.



**9** Cut a 3.8cm circle and attach to the centre.



**10** Using a clean brush add piping gel.

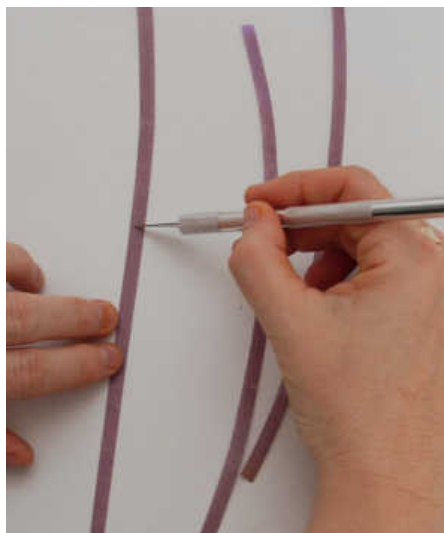


**11** Attach the small leaves in two rows. Each layer should include fourteen leaves.

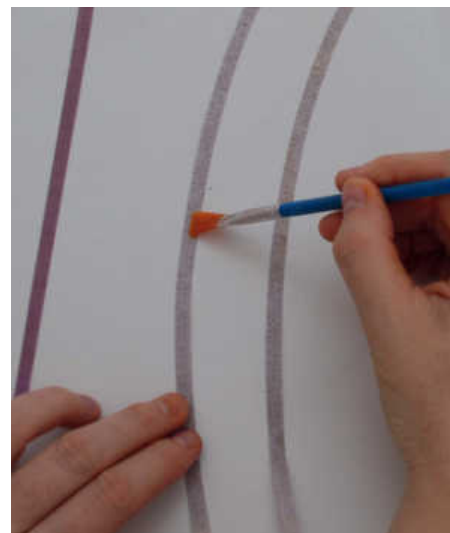




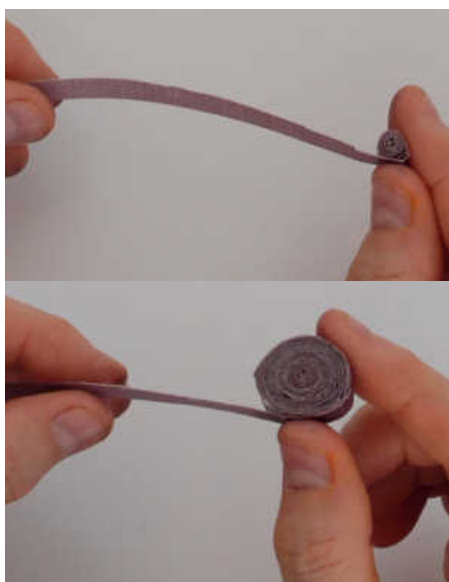
**12** Using a sharp knife and a ruler, cut the brown wafer paper into 0.5cm width strips.



**13** Very carefully cut tiny cuts to the middle of the strips, but do not fully cut them.



**14** Turn the strips upside down and brush with piping gel.



**15** Start rolling the strips while keeping the coloured side facing out. Keep rolling until you reach 4cm diameter. You will need 12 strips

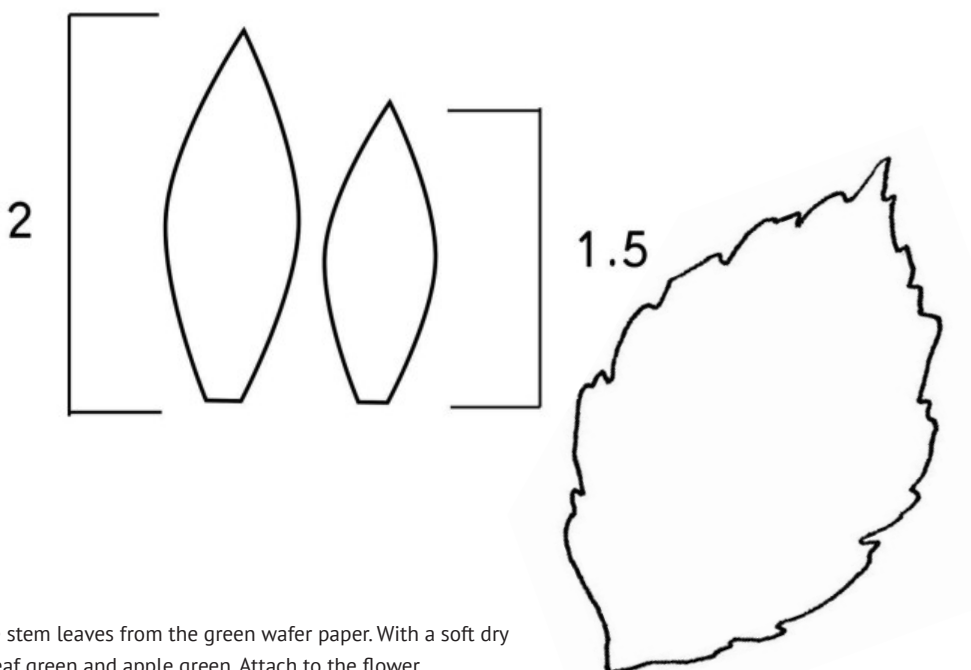
**16** Dust with Magic Colours chocolate edible dust. This will also open the cuts in the strips, which will give the flower a more realistic look.

### Top Tip

If you only have white wafer paper, you can dye them in your desired colour using your airbrush.



**17** According to the template provided, cut the stem leaves from the green wafer paper. With a soft dry brush, dust the edges with Magic Colours leaf green and apple green. Attach to the flower.



# Nanny Norma goes Parachuting

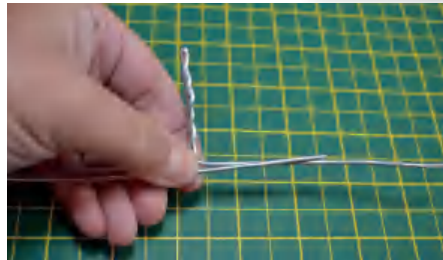
Nanny Norma isn't your usual nanny, she is full of adventure and living life to the full. She will make a great keepsake on granny's side board.



Rhu Strand



**1** Bend the 16cm long 2mm aluminium armature wire in half and pinch the end to make a sharp fold (top of head). Twist to the neck following the template.



**2** Bend excess head wire out to the sides (arms), take one of the 22cm long 2mm wires, place half way along the arms and twist to the neck. Repeat on the other arm.



**3** Twist body wire together to the hips. Centre the 3mm wire onto the body and wrap the wire around the legs. Bend at the hips, make a loop at the end of the 'legs' and bend to a right angle with pliers.



**5** Twist the florist wire together at 25cm, part the wires into two and fix to the arm with florist tape.



**4** Pose the figure and fix to the board with the screws, for additional strength add in superglue. Cover board with pale blue paste.



**6** Cover half a polystyrene ball with clingfilm. Cut eight parachute sections from wafer paper, spray lightly with Fabriliquid and gently shape over the dome. Once all have been applied leave to dry.

## You will need

### Edibles:

- 120g Rhu's Modelling Mud (see recipe or video -<http://goo.gl/vUpgQg>)
- 100g white sugarpaste with cmc added
- 60g pink sugarpaste with cmc added
- 60g yellow sugarpaste with cmc added
- 30g black sugarpaste with cmc added
- wafer paper
- Rainbow Dust red metallic paint
- dusting powder, dusty pink or rose
- Fabriliquid by Selba Ltd
- 3 x 4mm ivory sugar pearls

### Equipment:

- 15cm (6in) cake drum
- 15cm (6in) polystyrene ball (or a balloon)
- 24 gauge florist wire x 4
- white florist tape
- 2mm aluminium armature wire, 16cm (6.5in) x 1 + 22cm (9in) x 2
- 3mm aluminium armature wire, 26cm (10in)
- 2 x 15mm (1/2in) screws
- superglue
- paint brushes
- scalpel
- pencil
- stitching tool
- ball tool
- Dresden tool
- card embossing tools
- wooden orange/cuticle stick (available in chemists)
- FMM scribe tool or similar pointed tool
- cocktail sticks
- knitted dishcloth or knit effect mat
- paint brushes
- piping nozzle
- Wilton nozzle no 3 or similar
- eggshell foam
- template

### Modelling Mud Recipe:

- 250g white chocolate
  - 60g corn syrup
  - 250g flesh coloured sugarpaste – ready made with pinch of cmc added. Either use ready coloured paste or colour your own preferred brand. You may find you need to add a bit more colour as you will be mixing into the chocolate.
1. Make a modelling chocolate: melt the white chocolate gently to melt it thoroughly, do not over heat. Warm syrup slightly to a similar temperature then fold syrup into the chocolate. Be careful not to overwork.
  2. Whilst the modelling chocolate is still soft, but cooled slightly, mix into the sugarpaste you have prepared with cmc and colour in equal quantities.
  3. Wrap and leave overnight before working with the mud.

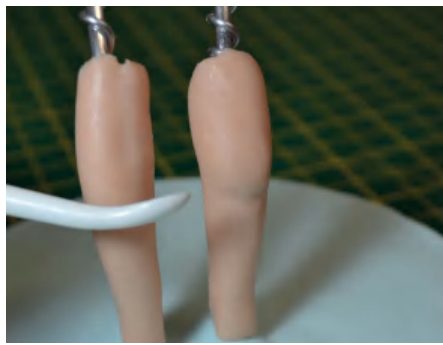




## Modelling Masterclass



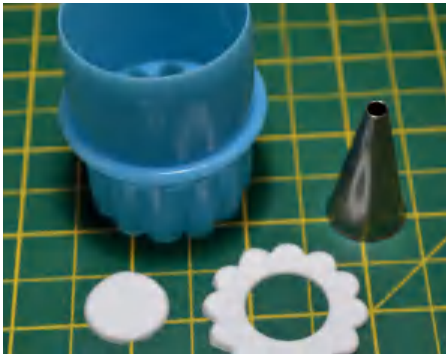
**7** Roll two 15g pieces of flesh into 5cm (2in) carrot shapes and cut a cavity into the back with a scalpel.



**8** Wrap around the leg armature then seal and smooth the back seam. Use the curve of the Dresden tool to shape the knees.



**9** Roll 40g of white paste into a 10cm (4in) sausage and bend in half. Mould around the wire and add creases with the Dresden tool.



**10** Make a ruffle for the bottom of the bloomers using a fluted cutter.



**11** Roll 25g of flesh into a 4cm (1.5in) sausage. Mould around the armature, shaping under the bust, over the shoulders and around the neck.



**12** Roll 6g of brown sugarpaste into a 5cm sausage and cut in half. Press down onto the workboard to flatten the sole. Cut away flesh on armature to height of shoe. Slice into back of shoe then slide under the leg and around the wire.



**13** Press into the top of the shoe with veiner tool to create a lacing area. Make holes for laces and roll brown paste finely to make laces.



**14** Cut a 10cm (4in) diameter circle from pink. Use the wooden cuticle stick to make a pleat effect. Use the larger end of a piping nozzle to cut a circle for the waist and cut roughly ¼ of the circle away.



**15** Glue around the waist of your figure and add the skirt, glue the back seams together and flare the skirt out supporting with cocktail sticks.



**16** Roll and cut a 5cm x 4cm (2in x 1½in) piece of pink paste, cut away a neckline with the bigger end of a nozzle and wrap around the body.



**17** Roll 20g of yellow paste into a 15cm sausage, texture with a knitted dish cloth or mat. Cut in half and slice along the arm to half the depth. Wrap around arm wire, leaving 1cm for the hand and re-texture if necessary.

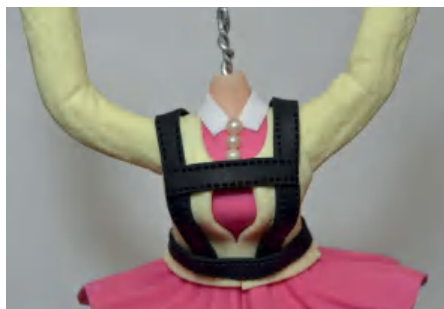


**18** Roll and cut 10cm x 5cm (4in x 2in) of yellow paste, texture with knit effect then cut a neck hole with the nozzle and cut down the front for opening.

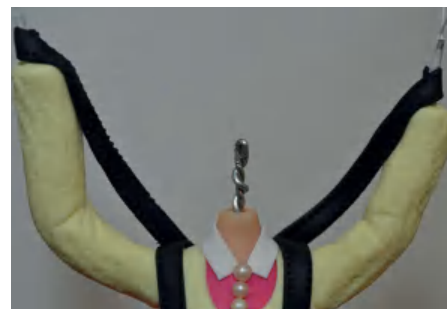




**19** Drape over the body. Glue side seams and cut away excess on shoulders to make the armhole seams. Look at your own clothes if you are struggling on where to cut. Roll and cut a 5cm x 0.5cm (2in x 1/4in) strip in white then wrap around the neck for a collar.



**20** Roll and cut some black strips approx. 0.5cm (1/4in) wide to use for parachute straps and add stitching detail.



**21** Wrap a strap from each hand area down to shoulders and back.



**22** Roll 2 x 2g of flesh into tear-dropped shape, flatten wider end, cut out a triangle between the thumb and index finger. Cut in fingers half way and then half way between that cut. Twiddle fingers to round off cut edges. Press scriber tool or ball tool into end of fingers to make nail bed.



**23** Cut hand across the palm and wrap around parachute straps, the thumbs will be closest to the body. Put your own hand in the position to check you have it right.



**24** Roll and flatten 10g of black, insert scriber tool or similar to make an opening and add stitching detail to backpack.



**25** Roll 20g of flesh paste into an egg shape and place into eggshell foam, smooth under chin to bring forward. Use a boning tool to create the eye sockets then continue down the side of the face to create the temples.



**26** Use the tip of the veiner tool to create the eye sockets, turn head around and do the other end of the eye.



**27** Take a very small ball of flesh to create the nose, roll into a tear-drop shape, glue onto the face and smooth the top and sides. Use a tool with a point to make nostrils.



**28** With the scalpel make a small cut for the mouth, be careful not to make too wide.



**29** Draw under the lower lip with the ball tool creating a trough or what looks like another mouth, smooth this dent gently down towards the chin area.



**30** Add line down from nose to mouth and then gently draw in the top lips using either the ball tool, start to the middle of the lips and taper down to edges.



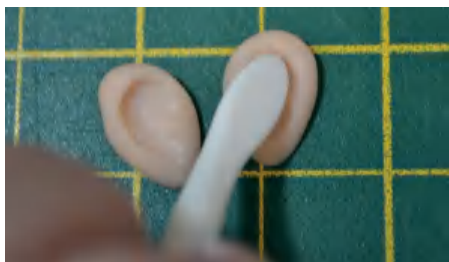
**31** Use the orange stick with the flat side upper most to open the mouth.



**32** Roll two rice sized pieces of white sugarpaste and insert into eye sockets. Use the embossing tool and dip into Rainbow Dust metallic paint and dot into each eye.



**33** Add face detail using the small end of the embossing tool. Dip into some black food colouring and dot each eye for the pupil. Use a veiner tool to create lines into the face, cheeks, chin, eyes and forehead.



**34** Teardrop two small pieces of flesh and flatten for ears. Mark indents with back of Dresden tool.



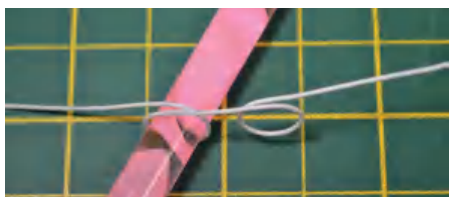
**35** Dust cheeks and inside of the mouth with pink and add a very small sausage of white for teeth. Paint lips with red. Mix small amount of black and white to make a marbled grey, add small sausage for eyelashes and eyebrows. Use a scalpel to texture eyebrows.



**36** Place head on body. Use grey mix for hair, keep marbled to give depth. Roll small teardrops and slice into with a scalpel.



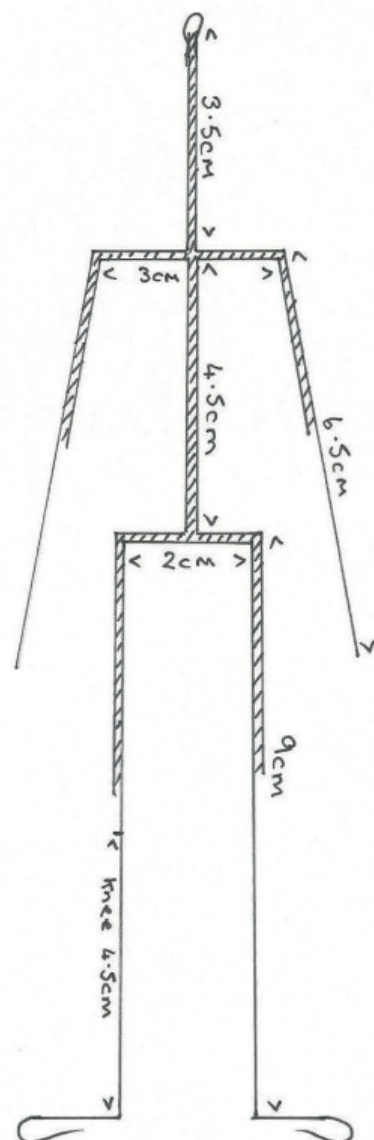
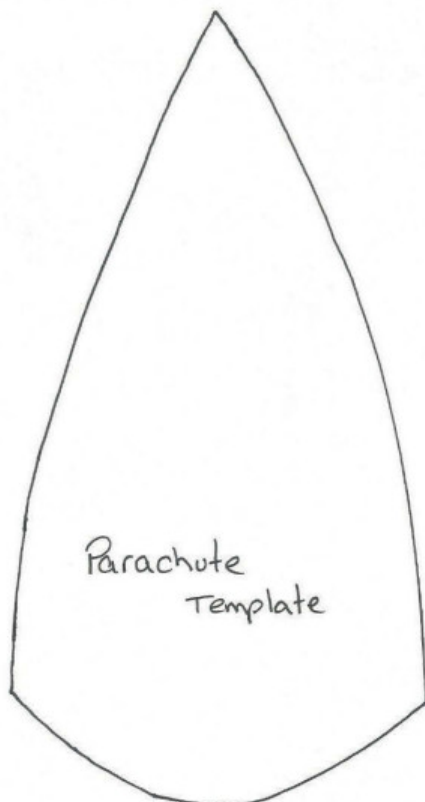
**37** Glue to the top of the head and use the scalpel to create a hairline.



**38** Using florist wire, wrap around a circular tool to make frames, try against face to ensure openings are at the right width and bend back sides. Colour wire with a felt tip pen. Fit to face.



**39** Carefully remove parachute from dome. Use the dome to adjust the parachute wires to roughly the same shape. Gently fix parachute to wires with superglue, do one point at a time allowing to dry.





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# Easter Egg-stravaganza



Annabelle Jane

A really fun show-stopper cake designed to be the perfect centrepiece for your Easter celebrations. You could easily make a quicker, simpler version by using a basic round cake, tying a ribbon around the side and using an actual sweet packet.

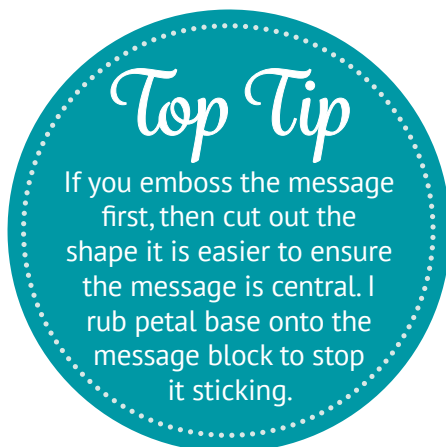


**Make the bag (this needs to be dry before you assemble the cake) in advance**

**1** Roll orange Mexican paste 2mm thick (blue guide rings). Emboss your chosen message by pressing the message block into the paste. Then cut out using a fluted oval cutter.



**2** Using a number 2 piping nozzle indent a pattern around the edge of your label. Leave the label under a stay fresh mat to stop it from drying out.



**3** Roll a rectangle of white Mexican paste and lay coloured strips on top. Cover with a stay fresh mat and roll over to create a striped paste.



**4** Cut the rectangle 9cm by 27cm. Trim each of the shorter ends by rolling with the wavy cutting wheel on ribbon cutter.



**5** Fix the label in place with a little edible glue.

## You will need

### Edibles:

- chocolate cakes 15cm (6in) x 10cm (4in) deep, 15cm (6in) half sphere (recipe cards available from cake-school.uk)
- sugar paste chocolate 1.5kg, mango lily 500g, yellow 60g (Beau products)
- mexican paste white 40g, orange 50g, yellow 100g, lime green 50g, deep pink 40g, purple 40g
- brightly coloured sweets
- mini eggs
- chocolate ganache 650g
- piping jelly
- royal icing
- flower paste white, hydrangea (Beau products)
- edible glue
- edible glaze spray (PME)
- rejuvenator spirit (Sugarflair)
- cmc or tylo powder

### Equipment:

- round cake drums 30cm (12 in)
- cake card 13cm (5in)
- rolling pin guide rings (PME)
- plastic dowel
- message embossing block with greetings and phrases set (Purple cupcakes)
- oval cutter plain and fluted edge 35mm (PME)
- number 2 piping nozzle (PME)
- stay fresh mat
- strip cutter number 2 (JEM)
- ribbon cutter (FMM)
- press ice tool polka 1 (FMM)
- circle plunger cutter 6mm (PME)
- double sided tape
- ribbon orange 15mm x 1m



**6** Paint edible glue down each long side and fold paste over to create a bag. Open this out and support with cling film. Dry on foam.



## Top Tip

Cut the strips of coloured paste either with JEM strip cutter 2 or using a cutting wheel and ruler.





## Top Tip

Use a sharp serrated knife and cut small sections at a time. You want to create a gentle curve.

**7** Paint mini eggs using dust colours mixed with rejuvenator spirit. Create different patterns. Spray with edible glaze if liked.



**8** Paint the cake drum with piping jelly, roll orange sugar paste 3mm thick and drape this over the board. Trim the excess and smooth with a smoother.



**9** Prepare the cakes. Trim the tops off the 15cm (6in) round and the half hemisphere so that they are completely level.



**10** Place a 13cm (5 in) cake card on top of the round cake. Carefully carve from edge of board round to the base of the cake.



**11** Place the 15cm (6 in) round on top of the half hemisphere and trim to create an egg shape.



**12** Use a cake leveller or a sharp knife to slice the round cake into three layers and the half hemisphere into two layers.



**13** Use chocolate ganache to sandwich the layers together.



**14** Spread a thin layer of ganache over the cake as a crumb coat. Place the cake in the fridge for approximately twenty minutes to firm.



**15** Roll chocolate sugar paste 5mm thick and cut a 13cm (5in) circle by cutting around a cake card. Place the circle of sugar paste on top of the cake.





**16** Turn the cake upside down and rest it on an upturned bowl. Roll out the remaining chocolate sugar paste and drape over the cake. Smooth with your hands.



**17** Turn the cake the right way up and use scissors to trim the top edge into a zig zag shape like a broken Easter egg.



**18** Spray the cake with edible glaze to achieve a lovely sheen.



**19** Position the cake on the iced board, securing with royal icing. Insert a dowel at a slight angle into the top of the cake.



**20** Use royal icing to secure the bag in place.



**21** Pipe pearl beading in melted ganache around the base of the cake. This makes it look neater but it also adds a little stability.



**22** Pour melted ganache onto the top of the cake and fill the top of the egg with a mix of different sweets.



**23** Pipe melted ganache onto the bottom of the dowel and secure sweets around. Leave to set. Continue to work your way up the dowel, a few sweets at a time.



**24** Roll a strip of yellow modelling paste 2mm thick and indent with a press ice tool.



**25** Roll orange and lime green paste very thinly and cut small polka dots. Press onto the indents marked on the yellow strip of paste.



**26** Place a stay fresh mat on top of the patterned paste and roll firmly. This embeds the dots into the paste.



**27** Cut the paste into strips 4.8cm wide using the ribbon cutter. Keep the paste covered with a stay fresh mat to prevent it drying out.



**28** Fold one end of the strip into a pleat. Bend in the middle, and then bend each end over to create an 'm' shape and then pinch.



**29** Paint edible glue around the centre of the egg and wrap the strip of paste around. Make a second pleat in the other end.



**30** Make the bow tails by cutting a triangle from one end and pleat the other. For the loops, pleat each end and fold over and for the knot, fold each side over.

## Top Tip

You can choose the size for the bow. These are the lengths I used: loops 2 x 17cm long, tails 2 x 12cm long and knot 1 x 7cm long.



**31** Paint edible glue on each end of the tail sections. Fix the top in place, bend and then secure the bottom.



**32** Stick the knot strip on top of the tails, secure the loops and then fold the knot strip over.



**33** Use cocktail sticks to support the bow until it is dry.



**34** For the finishing touches stick additional sweets cascading down the egg and also onto the cake board. Fix ribbon around the cake drum with double sided tape.





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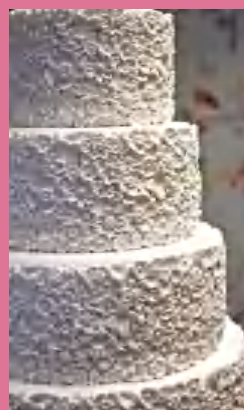


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# Lovely Lilacs

“The lilac is the flower of my childhood. Along with the acacia the lilac will always remain in my heart. I love everything about it: from the wonderful silhouette of the tiny flowers, to their subtle yet overpowering smell; from the delicate colours in it, to its shape and gorgeous taste when candied.” Lidia of Lidia’s Sweets, Romania.



Lidia Iancu

**Photography:** Mihai Adrian Buzura

“I love going with the wind and adapt different cutters or moulds in order to get the results I am after. In this case I have used Framar’s Arum Lily cutters (for the bigger leaves) and LEAF set cutter (for the smaller ones) – which I particularly like much for their double sided clear cut and quality. You would also need a few different size brushes – I love my brushes and always go for good ones. Better they are, happier you will be with the results.”



**1** Start with the 28 gauge wire and cut the length of your wire into five equal pieces. Make as many as you want for the buds. I usually go for a quarter of the total amount of little flowers I decide to make. Let’s say we decide to make 100 flowers in total, then 25 pieces will be buds.



**2** Using a pair of pliers, make a small hook on each piece of cut wire and set aside. Do the same with the 26 gauge wire, and cut seventy five pieces of wire, then make a hook at one end too. These will be for your open flowers.



**3** I have exaggerated a little bit the sizes here for the sake of the picture. Grease your fingers a little with the vegetable fat. Roll a small pea size ball of violet paste between your fingers until warm and pliable. Dip the hook end of the wire in a little bit of edible glue, then into the ball paste. Roll it down and thin the bottom half of the pea-size ball paste down the wire. Shape it as shown in the picture. With an X-acto knife slightly make a cross indentation into your formed bud. Set them all aside to dry.



**4** Roll a pea size ball of paste between your fingers. Now roll it into a drop shape on your palm. With a fine pair of scissors cut the thick part of the drop shape into four equal parts.

## You will need

### Edibles:

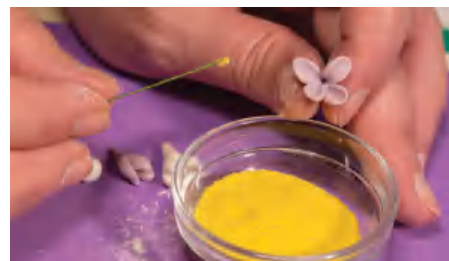
- For most of my sugar flowers I use gum paste from Satin Ice. I live in an extreme climate, so I need to have a product to back me up.
- edible glue (I make my own)
- white vegetable fat
- a small cornflour bag
- petal dusts (I use EdableArt mostly now)
- a 900 proof alcohol to dilute dusts
- a spoonful of semolina.

### Equipment:

- non-stick board
- CelCake board
- foam pad
- non-stick rolling pin
- Dresden tool
- Celsticks
- X-acto knife
- metal ball tool
- scissors
- pliers
- light green wire gauge 28, 26 for the buds and open flowers
- darker green wire gauge 18, 20 for bigger leaves in your foliage
- olive green florist tape
- petal and leaf veinners (I usually make my own from a natural petal or leaf using “Silli”, the most friendly food grade silicone I have ever tried)



**5** Powder your pad with a little cornflour. Using the Dresden tool slightly press each petal down and outwards, from the inside out, forming every petal of the corolla. Make sure they do not stick together. If they still do, use the scissors to separate them.



**6** Now take a Celstick pointing inwards and carefully thin each and every petal. Then make a hole right in the middle of the flower. This should look like a tiny tube. I work with three to five stages of blooming. This will give you enough room to mix and play and you will gain a lot in the “natural look” category.



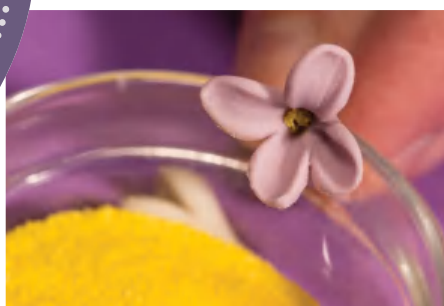
*"I prepare my coloured paste a day ahead. Sometimes, I use paste food colours for the base colour, and other times I use dusts. Here I have coloured my paste in lilac – using Lilac Whisper and my leaves using a little Rainforest dust"*



**7** In order to make the stamens of the lilac, I mix sunflower dust into my semolina - a little quantity at a time, until I obtain the required shade. Grab a 26 gauge cut wire, dip the hook end into edible glue and then into the coloured semolina. Tap to remove excess if needed.



**10** Transfer the leaf onto the foam pad, thin the edges and then put it into the veiner mold. The leaf should look a little bit like a curly heart.



**8** Pass the wire through the little flower tube, set the yellow a little bit inside, almost under the level of the petals. Then roll down the paste but keep up with the tube like shape around the wire. The tube should measure between 0.3 - 0.4 inch long, this is the body of the flower. Remove the excess if needed.



**11** Once the leaves are done, start dusting them. I like to use a broad brush for the leaves. In the picture I feature the three shades of green (rainforest, spring green, lime) that I like to mix and play with. This operation being fulfilled you proceed to steaming. The process should develop quickly. Do not over steam your leaves, or else the heat will spoil your work.



**9** Knead a small size ball of green paste until warm and pliable. Roll it then onto the CelCake board to make the major veining of the leaf. Cut your leaf and remove excess paste. Dip just the tip of your 26 gauge wire into edible glue, then carefully insert it into the veining of the leaf.



**12** Attaching the lilac's panicle may reach up to eight inches long and is formed by multiple branched inflorescences. The buds are mostly distributed at the top of each little branch. For a natural look, mix up sizes. Also, dust a little bit of mauve mist here and there. Equally, dust a little lime green (for the white lilac). The real beauty is in the nature, and so, we should all aim for that.



### CANDLE HOLDER

An adorable Rabbit Candle Holder, with gold glittery detailing. These animal candle holders make beautiful, unique cake toppers, or table decorations. £11.99 from [www.candleandcake.co.uk](http://www.candleandcake.co.uk)



### RABBIT CUTTER

PME Rabbit cutter. Cute and simple set of two different sizes. Very useful for designing Easter cakes and cupcakes. £2.65 from [www.pmecake.co.uk](http://www.pmecake.co.uk)



### EASTER RIBBON

100% cotton Easter Ribbon from [www.oakroomshop.co.uk](http://www.oakroomshop.co.uk) is perfect for finishing details on gift bags and cake boards. £2.99 per 5 metres.

# Easter kitchen

Entertain with welcoming pastel decorations, the best chocolate, egg details and great cake!



### EGG MOULDS

Mini Egg Silicone Chocolate Mould £3.00 from [www.hobbycraft.co.uk](http://www.hobbycraft.co.uk)



### EASTER WREATH

This Pastel Easter Egg and Twig Wreath will set the scene for a stylish Easter gathering. £24.00 from [www.tch.net](http://www.tch.net)



### EASTER GREEN

We can't get enough of Pastel Green this Easter, £1.79 for 250g from [www.renshawbaking.co.uk](http://www.renshawbaking.co.uk)



### COOKIE STAMP

Make your mark on your favourite cookie recipe. This Custom Cookie Stamp is fully customisable, made from wood and food grade silicone with 84 interchangeable letters, numbers and symbols. £7.95 from [www.thekitchengiftco.com](http://www.thekitchengiftco.com)

### EGG CUPS

We love these Bunny Egg Cups with gold inlay, stunning for just £3.99 each from [www.dobbies.com](http://www.dobbies.com)





# Decoupage

LOOK TO OTHER CRAFTING TECHNIQUES FOR  
DELICIOUSLY FRESH DECORATION IDEAS

## YOU WILL NEED

- modelling paste
- icing sheets or wafer paper in chosen edible prints
- piping gel
- paint brush
- scissors

## HOW TO

1. Model an egg shape with your modelling paste and leave to dry. Quails egg sizes look adorable.
2. Either tear random shapes from your edible papers in small differing pieces or cut strips or ribbons.

3. Paint the egg with piping gel all over.

Place the pieces, overlapping slightly onto your egg until completely covered. Dab a little extra piping gel if any bits look like they are coming away and feather up and down with a clean brush to help adhere.

4. Leave to dry with a mat finish or add a layer of edible varnish or confectioners glaze for an authentic decoupage finish.

For a stunning folksy centrepiece, simply pile on top of your easter Simnel or bundt tin chocolate nests, sit back and marvel at the sweetness. The whole family can join in this new take on a traditional craft.

*“I love decorating eggs with my children: blown, marbled or batiked they never fail to spread Easter joy but I always find blowing eggs rather hard work and a worry with raw eggs. But, hold the phone, I’ve had an idea that I simply must share, decoupage fondant eggs! Less mess and effort with maximum gorgeousness and of course, fully edible” Ed*





# Party Heel & Bag



Yoshiko Tsuda

Perfect pastel glamour for birthdays, proms and hen parties.  
This girly design will always be a popular choice.

Photography: Kanna Sassa



## Cakes

**1** Cover two cakes, two boards with white sugarpaste. Cover the rectangle cake with old gold coloured sugarpaste. Allow to dry. Attach the spacer 15cm (6in) board at the centre of the 35cm (14in) board with a little royal icing. Stick frilled ribbon around the spacer and the board with royal icing and double sided tape.



**3** Remove the lace from the mat, by placing the mat with the lace upside down onto the parchment paper. Gently hold the lace on the parchment paper with the plastic card and pull the mat away little by little until all of the lace has been released.



**5** Stick the low cake on the spacer with royal icing making sure it is level (you can buy a leveler at a DIY shop). Stick the edging lace piece onto the side of the cake with edible glue or water.



## Edible Lace

**2** Make edible lace with Flexi-Ice cake lace maker compound following instructions. Spread mix onto the drape lace mat using a plastic scraper and clean away excess with a damp cloth. Make sure you spread the mix thoroughly; spread the mix back and forth, and side to side over the mat. For a quick dry, put the mat filled with the mixture into the oven on a low temperature. Please read the instructions before you try this.



**4** Colour the lace pieces with pearl luster using an airbrush and leave them to dry. You can keep the lace piece in an air tight container to prevent it drying out.



## Ribbon

**6** Roll pink sugarpaste into a sausage, then roll out. Dust pearl luster to prevent sticking. Put the paste into the pasta machine and roll very thinly starting from no.3. Gradually and thinner changing the level of thickness until no.8.

## You will need

### Edibles:

- round cake 20cm(8in) x 8cm(3in) high, 30cm(12in) x 6cm(2.5in)
- rectangle 12cm(5in) x 8cm(3in) x 4cm(1.5in) width
- round board 15cm, 36cm (6in,14in), covered with white sugar paste
- sugar paste 2000g (4.5lb) white
- cmc powder (Surbiton Sugarcraft)
- flower paste 100g (3 1/2oz) (100g sugarpaste plus 1/4 tsp of cmc)
- SK Flexi Ice instant mix 100g (3 1/2oz) (Surbiton Sugarcraft)
- royal icing 100g (3 1/2oz)
- sanding sugar gold (Surbiton Sugarcraft)
- liquid food colour old gold (Sugar Flair/ Surbiton Sugarcraft)
- paste food colour rose
- pearl airbrush colour (Surbiton Sugarcraft)
- gold shimmer airbrush color (Lucks Food Decorating Company/ Surbiton sugarcraft) dust colours: pearl luster colour , SK White Satin (Surbiton Sugarcraft) SK luster metallic dust light gold (Surbiton Sugarcraft) gold sparkles luster powder (Deco Relief Luster Colours/ Surbiton sugarcraft) pink shimmer (Sugar Flair)
- rejuvenator
- golden sugar ball (Surbiton Sugarcraft)
- vegetable fat
- edible glue

### Equipment:

- piping bag
- double sided sticky tape
- 15mm frilled satin ribbon 2m
- masking tape
- smoother (Surbiton Sugarcraft)
- rolling pin(Surbiton Sugarcraft)
- non-stick board (Surbiton Sugarcraft)
- air brush (Surbiton Sugarcraft)
- pasta machine(Surbiton Sugarcraft)
- shoe making kit
- form pad (Orchard Products)
- balling tool (Orchard Products)
- large rose motif lace maker mould SM1408(Orchard Products)
- 5in Flower Spray lace maker mould SM1201(Orchard Products)
- silicon bead-maker 4mm mould (Orchard Products)
- Drape Silicone Lace mould 0MJMHC03 (Surbiton Sugarcraft)
- flower mould
- alphabet Patchwork Cutters (Surbiton Sugarcraft)
- piping tube 5mm 9mm 13mm
- scribe
- wheel cutter
- quilting tool
- tweezers
- knife
- paint brush
- cotton



**“Make sure to spread the lace mixture thoroughly; spread the mixture back and forth, and side to side over the mat.”**



## Cover Cake



**7** Make two bows. Add  $\frac{1}{4}$  of a teaspoon of cmc powder to 100g of the pink sugarpaste. Knead the mix thoroughly to make flower paste. Dust pearl luster and roll thinly using the sugarpaste roller machine. Cut out two pieces for the bow. Squeeze at the middle of it and make a round hoop with wadding of cotton to hold the bow in shape.



**8** Stick the cake offset of the low cake with royal icing. Stick the two bows on the cake during leather stage with royal icing. Use wadding to hold the drapes and bows in shape while drying.



### Roses

**9** Roll out the rest of the pink sugarpaste that was mixed with cmc powder very thinly. Cut into a strip and dust with pearl luster. Roll up the rose centre then continue rolling and tucking the paste to create a rose.



**10** Once the roses are dry, add rejuvenator to gold dust and use a fine paintbrush to paint the edge of the rose. Allow to dry.



**11** Attach a rose to the middle of the bow with edible glue.



### High Heel

**12** Rub vegetable fat inside the heel silicon mould. Colour the flower paste with old gold and knead well to prevent from getting wrinkles on the surface. Roll the flower paste into heel shape and put it into the mould. Pressing firmly and trim off the excess paste with a knife. Remove from the mould and allow to dry overnight.



### Sole

**13** Set the heel at the back of the shoe former with masking tape. Roll out old gold flower paste approximately 2mm thick and cut with the cutter. Gently hold up the bottom of the shoe and stick on the heel with royal icing. Allow to dry and set.



### Toe and Heel

**14** Roll out old gold flower paste and cut out toe and heel using the template with a wheel cutter. Stick them onto the shoe using edible glue or royal icing. Use wadding to keep the curved shape. Leave to set.



**15** Once the shoe is completely dry and set, spray gold luster on the shoe and bag using the air brush. Leave to dry.





**16** Brush edible glue all over the heel and sprinkle with gold sanding sugar.



**17** Roll out old gold flower paste very thinly and cut out inner sole using a wheel cutter. Mark stitches all over the edge using a quilting tool.



**18** Using two large rose motifs in lace (SM1487) apply one piece to the back of the shoes with a damp paintbrush. Cut the lace motif to fit on the toe and stick on with edible glue.



*Top Tip*  
You can use flower paste to make a lace but I found I can get more natural fabric effects using edible lace compound.



**19** Apply one 12cm 5(in) Flower Spray lace (SM1201) onto the front of the bag using glue or a damp paintbrush. Stick another 12cm (5in) Flower Spray lace at the back of the bag.



**20** Cut a large rose motif in half horizontally and stick on the top of the bag with glue. Keep a space for the pearls at the center.



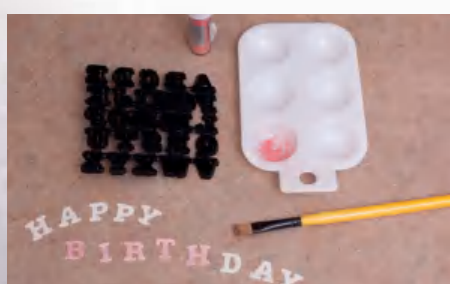
**21** Brush pearl dust inside the silicon bead maker mould. Knead flower paste well and roll into string. Open the mould and press the paste into the mould. Close the mould and press firmly. Open the mould and release. Using a wheel cutter, cut off the excess paste.



**22** Gently hold the pearl beads up and stick the pearls at the center of the top of the bag with glue. Make a bow with the pearl beads for the centrepiece.

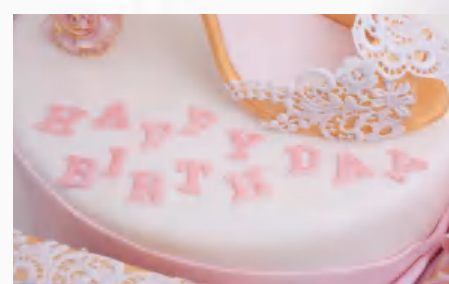


**23** Cut out two edible lace flowers. Add rejuvenator to gold dust and use a fine paintbrush to paint the lace flower. Allow to dry. Stick a golden ball in the centre of the flower and attach to the middle of the pearl bow with edible glue.



**24** Roll out white flower paste very thinly. Cut out the letters for Happy Birthday using the alphabet cutter and leave to dry. Colour with pink shimmer dust.

Place the high heel on the cake and attach with royal icing. Place the bag on the low cake and stick with royal icing. Apply letters on the cake with a damp paintbrush and the rose with royal icing.



# Modelling fun from the School of Sugarcraft

We talk Easter entertaining and class trends with our regular beginners class tutor, Ann Pickard ...



Ann Pickard

## 'What's popular at the School of Sugarcraft this Easter...'

Easter means spring and of course lots of weddings and this is reflected in the popular tutorials on School of Sugarcraft at this time of year. Any fabric effect on cakes is proving very popular along with brush embroidery and bows – as people look for a more classic and traditional look for celebration cakes. Gold and metallic effects are definitely on trend and this year colours are pale grey, silver, cream and pale oatmeal with white over piping, often in piped lacework. For children, the daffodil cupcakes tutorial is popular as well as the hedgehog cupcakes as both are simple and fun to make.

## My favourite bake for family gatherings at this time of year...

My family love a novelty cake, as you might guess – so a cake for us this Easter will be a decorated rich chocolate sponge called Easter Tree; a tree stump with rabbits and daffodils. It's a fun cake that the children enjoy making and eating and it disappears quickly unlike a more traditional cake, such as Simnel.

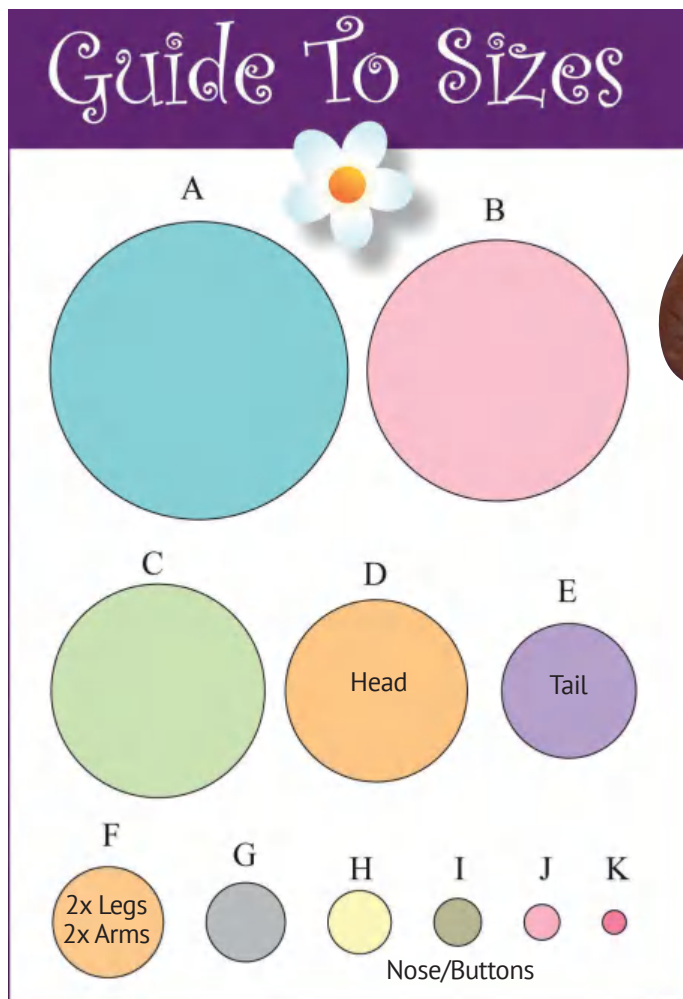
## Favourite gadget or product find this month...

This month I have been using the Piped Rose Swirl mould by Karen Davies and I simply love it. So easy to use, it covers a large area of the cake at a time with precise swirls. It creates a really elegant finish and it is perfect for beginners.

My 'must have' products are EdAble Art white satin sheen (polished or brushed on) it lifts everything and PME pearl shimmer.

## I'm looking forward to...

I always look forward to seeing photos of the cakes that members share – via Facebook or email. It's great to see how they learn month on month and gain confidence. I'm also looking forward to creating new ideas and themes for future tutorials in Cake Craft & Decoration.



## Chocolate Egg Bunnies

We love Ann's cute characters for fondant toppers in a hurry and these bunnies are just adorable! Make with the children for a personalised Easter egg hunt.

These cute bunnies are made using a cream filled egg that can be bought in most shops at this time of year (or use a similar sized fondant or chocolate egg). They are perfect for children to try and are so easy to make.





**1** Form three balls for the tail in white and two legs using guide to sizes. Shape them into a teardrop and position them as shown.



**4** Stick one half around the top of the chocolate egg, and stick with brushed on sugar glue. Mark lines on the dress with the quilting tool.



**7** For the head, form a fat cone shape and cut a line down from the pointed end to create ears.



**10** Repeat steps 1 and 2. Roll out a strip of turquoise blue sugarpaste 4cm (1 1/2in) wide and 12cm (5in) long. Cut a thin strip for the dungaree straps.



**12** Make 2 arms (size 2 x F) formed into long cone shapes and stick with sugar glue. Stick the dungaree straps over the shoulders.



**2** Brush a little sugar glue in the centre and firmly press on your chocolate egg.



**5** The dress should cross over at the back. Scratch the bunny's tail using a cocktail stick.



**8** Mark three lines for whiskers and make a hole in the centre using a pointed PME No.9 tool. Push in a teardrop nose (size I) and mark the eyes using liquorice black paste colour on the end of a cocktail stick.



**11** Wrap the large strip of blue around the chocolate egg, overlapping at the back and resting on the feet. Stick with some brushed on sugar glue. Mark a line to create two 'trouser legs' and impress a rectangle with a quilting tool.



**13** Make a hole at the end of each with a pointed No.9 tool. Make two little teardrop shapes of red (size I) and stick them as buttons into the holes. Repeat stages 7, 8 and 9 as for Girl Bunny.



**FOR A GIRL BUNNY**

**3** Roll out some yellow sugarpaste and cut using a garrett frill cutter. Cut in half.



**6** Make two arms (Size 2 x F) formed into long cone shapes and stick with sugar glue.



**9** Stick the head firmly to the top of the chocolate egg body (a little sugar glue can help to secure). Cut a red blossom flower and attach to the front of the dress with a little sugar glue.

### You will need

#### Edibles:

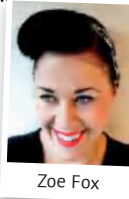
- chocolate cream egg or similar sized fondant or chocolate egg
- Renshaw Décor-ice sugarpaste in chocolate, teddybear brown, yellow, white, red and turquoise blue (Mix teddybear brown and chocolate together for the bunny).
- sugar glue
- liquorice black paste colour

#### Equipment:

- quilting tool
- No.9 PME tool
- small blossom plunger cutter
- garrett frill cutter
- paintbrush
- cocktail stick

# Buttons The Bull Dog

Zoe Fox of Sweet Foxylicious has put together a super sweet tutorial for all those dog lovers out there. Made of only cake and with a lifelike pose, he is perfect for competition novelty cake practice. You can use the same tutorial for other breeds of dog and animals too.



Zoe Fox

## You will need

### Edibles:

- 25cm (10in) round cake
- chocolate ganache for filling and crumb coating
- fondant 1.5kg

### Equipment:

- 35cm (14in) Cake board
- rolling Pin
- Exacto knife
- small carving knife
- palette knife
- mini Dresden tool (or standard size)
- airbrush
- Dinky Doodle airbrush paints brown, yellow, white and black
- ribbon for board



**1** Choose the style of board you wish to create, I created a wooden floor effect. To recreate this, cover your board with fondant and using a ruler, equally mark out the planks of wood using a Dresden tool (or similar). Using the same tool mark out the wood lines as shown. Allow to dry overnight ideally.



**2** Starting with your 25cm (10in) cake, start to carve the knee joint/back leg out as shown. You are wanting to create the recess between the back leg and the head, allowing for the front leg. Carve slowly to ensure you don't take too much away.



**3** Shape the back. The dogs back needs to be curved, you already have part of the curve from the cake, so start to angle your cutting motion to curve the cake. Smoothing and rounding the natural shape of the cake. This will form his curved curled up back.



**4** Form the head. Using the photo given, start to add shape to form the head whilst allowing for his nose. Also pay attention to proportion. This dog is a puppy so proportions can be different to an adult dog.



**5** Smooth the edges. Using your sharp knife tidy up any edges that are not rounded, ensuring you have some shape to the tucked in front leg between his rear leg and head. Crumb coat with ganache





## Top Tip

Whilst working on different parts of finer details, you can cover your creations with cling film/wrap to stop the fondant drying out.



**6** Add details. Using little pieces of fondant, mark out where his main features will be and rolls of skin. This will help create the recesses when you cover him with fondant.



**7** Cover by rolling out enough fondant to cover your cake (allow extra for sitting in the recesses).



**8** Forming the details. Place over the cake slowly pressing the fondant into the recesses as you go (be careful not to rip the fondant whilst doing this). You can then use your fingers in the indents to highlight all the folds on his body. Using your Dresden tool, highlight the creases, eyes, nose, mouth etc.





### Top Tip

Always add colour gradually, it's easier to add more but hard to take it off.

**9** Adding the fur. Using your Dresden tool add all the fur lines. Using short strokes, paying attention to which direction the fur is supposed to go, make lines in the fondant. Make some lines gentle and others not so much, this creates a bit of depth.



**10** Add the first colour using your airbrush and starting with a pale yellow (mix a drop of yellow into white). Start to airbrush all the parts of the dog that will have the final colour (leaving the white patches white).



**11** Add the second colour. Using a yellow with a drop of brown colour, spray over the yellow very gently, ensuring it is not getting over saturated. You can start to spray slightly darker within the creases.



**12** Add the third colour. Using brown, start to highlight and shade. In the recesses ensure it is darker and the highest points a lighter colour. This will create depth and realism with the colour.



**13** Board colour. Using the same brown, highlight the creases of the floor boards. Then lightly cover the floor boards in the brown but ensuring the creases remain darker than the rest of the flooring. Also using a bit of black, spray the dog's nose and mouth. You can also use black to add depth of colour to the creases of the floor boards.



**14** With a bit of red, spray over the floor boards to add a more vibrant finish and you are finished. Say hello to your Buttons the Bulldog!





# Made with Fondant and Love

These decadent cupcakes make a perfect place setting and delicious favour for guests.



## To make the plaque:

- Knead your fondant well and roll out to approximately 5mm thick. Lay over the design mat and gently push on the back to anchor it to the mat. Using your rolling pin, roll over the top, peel off the mat and cut a 78mm circle and place this gently over one of the foam domes to dry and firm up. Repeat using the other mat, I left the final one plain.

- To make 'Joe cupcake,' dust the oval frame mould with cornflour and tap out the excess. Take a piece of sugarpaste and push firmly into the mould making sure the cavity is filled flush and inside the design wall. Using the mini domed alphabet, make the name and stick it with edible glue inside the frame. Make two hearts, one rose and two flowers. Mix up a little of both lustre dusts with alcohol and paint them. Leave to dry. Assemble in a layered look, slightly overlapping and when you are happy, attach with glue and leave to dry.

- For the 'flower cupcake,' paint the swirls on the dome with gold, and using the flower mould make four flowers and attach three of these to the dome from the centre towards the edge. Using the petal cutter, cut

out a rose, frill the edges using your ball tool and leave to firm up. Attach at an angle and add the last little flower to the centre. All the little flowers should line up in a straight line. Using the gold lustre, paint all four flowers and the edges of the big flower.

- For the 'Amy Cupcake,' paint hearts as before on your dome using the gold. Using the rectangle frame, make a frame and use the mini domed alphabet to make the name, attach with water to the centre of the frame, make two flowers and a bow. Paint and glue onto cupcake.

Deciding when to paint them largely depends on whether you need the item you are painting to be rigid or mould to the dome shape. The bow needs to be attached to the dome so I attached it then painted it - otherwise it would crack.

By Pennie Revell for Katy Sue Designs

Visit: [www.katysuedesigns.com](http://www.katysuedesigns.com) for all the latest and greatest.  
For a video tutorial go to:  
[www.youtube.com/KatySueDesigns](http://www.youtube.com/KatySueDesigns)

## You will need

- ivory sugarpaste - treated with cmc
- non-stick rolling pin
- edible glue and brush
- Sugarflair edible lustre in Royal Gold and a brush
- Rainbow Dust edible lustre in Ivory Shimmer
- a few drops of clear alcohol
- 78mm circle cutter
- 75mm FMM five petal rose cutter
- 3 foam domes
- ball tool

## The following Katy Sue moulds:

- design mat - heart mat
- design mat - romantic swirl mat
- miniature frames - vintage rectangle
- miniature frames - from cameo & oval
- frame 2
- mini domed alphabet
- bow trio
- little flowers
- elegant hearts
- rose
- cornflour to dust

# Concept to Cake

FOR UNIQUELY DELICIOUS AND BEAUTIFUL CAKES TO WOW YOUR CUSTOMERS AND FAMILY, YOU NEED A PLAN...

We all know cake decoration is a busy business of practice, learning techniques and more practice but should we be making time to perfect the design and planning process?

**F**inding the time to develop your ideas on paper, especially in peak cake order times may be a challenge. You keep one eye on your work and one on industry trends, absorbing every expert tip from CC&D, your favourite blogs and competitions. You strive to ensure beautiful results for the client but without a finely tuned design process you may risk missing the little yet exquisite details your customers expect you to interpret.

## WE HAVE A 6 POINT CHECK LIST TO GET YOU STARTED:

**1. What does the client want and what inspired them?** You need to know what inspired the clients request, what the cake is for, themes and styling for the event, vintage frou-frou or modern clean lines, decadent or simple, bling or clean, floral or fantasy?

**2. Where will the cake be displayed?** You will want to know how the cake will be viewed, the ambient temperature etc. Will the cake be styled with edible favours for the guests, what are the favours?

**3. What will the lighting be?** You need to know the design details will be picked up in the light available.

***“Only when you know your clients tastes, inspiration and limits can you deliver the perfect cake”***

**4. What is the budget?** There is no point planning a massive construction only to then learn the budget is tiny.

**5. How many guests?** You need to know how many servings are required compared to the number of tiers your client envisaged and you need to cost accordingly.

**6. What are your own technical limits and diary restrictions?** Never over commit and risk not being able to deliver.

## Ed's pause for thought:

*“The biggest moments in our life are often celebrated with cake. The designs we choose illustrate that moment in history. From the catwalk and money markets to literature and film, we are influenced in our design decisions everywhere we look, and so is your client. What a privilege then, as well as a challenge to interpret those influences to deliver a cake that will take their breath away.”*

## Putting pen to paper

A great way to record your meeting is to sketch with your client and make notes that can then be kept on file and a copy given to your client. This means everyone involved knows what to expect on the big cake day!

**Zoe Smith of Bluebird Bakery advises** “I tend to only do cake designs for customers if they are new clients or if the cake is quite detailed and a large commission.

*I try to keep the sketches clean and clear so not to cause confusion or misinterpretation. But if the sketch is just for me to work out scale and a plan as to how to move forward they tend to be a lot more relaxed.*

*If you aren't confident sketching you can draw out a few basic cake shapes and then print out copies so that you can just add detail onto them without starting from scratch each time, which you might find a touch intimidating in front of your client”*

## Tracey Rothwell of Little Cherry Cake

**Company says** “I usually ask the clients what they have in mind but if they are unsure of what they want, I would get them to create Pinterest boards as a type of mood board for their weddings. From there I take note of colours, re-occurring themes, patterns and shapes. I also love to use Google to search for complimenting colour schemes.

For 3D designs we asked Zoe Fox of Sweet Foxylicious Cakes for her top planning tips...

*“Strange to say I don't measure. I just look at the reference photos for my design and sculpt. I seem to have an eye for 3D. If you don't find it so easy, print the reference design out in actual size on paper. Then use it to measure the structure against the sizing of parts.”*

***“Practice your design drawings either using an app or freehand on a regular basis so that when you are face to face with a client, the process is known, confident and reassuring for both parties.” Ed.***

## What kind of designer are you?

### Old school

For utter romance, sketching is the way forward. Keep your hand fast and fluid to annotate your cake design. List details around the sketch in agreement with the client for a record of your meeting. Scrawly and messy can look wonderful, be confident and the drawing will come. Mich Turner gave us a great tip, “draw the base layer first, as that is the way you would build the cake and it will help to keep your proportions”.

### New school

For apps that sketch your designs for you as well as work out portion and stacking calculations, visit [bakingit.com](http://bakingit.com) or [calculatedcakes.com](http://calculatedcakes.com)

### Undecided

Why not print outlines from an App for a well-proportioned cake, then add your own sketched design flourishes. No need to buy adult colouring books to relax, just practice styling cake print outs!

See page 76





**We asked Natalie Porter of Immaculate Confections, how she starts the design process.**

*"They say you eat with your eyes, and never is that more so than with a custom designed cake. Your client will be buying a product which needs to look good as well as taste good, so it's important from the very start to give them an idea of what they will be getting, to make sure you are on the same page.*

*I tend to draw by hand, scan the image and colour it in using the computer, though pens and pencils would work just as well.*

*It doesn't need to be a work of art but simply a representation of the cake they will receive. It's a good opportunity to hash out details such as colours and flower placement so there are no surprises... interrogate your client so you have all the details and if needs be, include plenty of explanatory footnotes -it's hard to draw shimmers and glitters!*

*When it comes to actually producing the cake you just need to follow the agreed design, thus saving the stress of making creative decisions at the last minute."*

**Look out for more design tips in Cake Craft & Decoration from readers and artists throughout the year. To feature in your favourite cake mag, post your sketches, cakes and any questions on the design process on our Facebook page. ♥**





# Gone Fishing

Follow our step by step guide to making this simple fisherman cake. Learn tips on how to create a frosty water effect, add character to your models and a handy hint for using a sugarcraft gun. With tiny spring flowers, a cute bunny and easy lettering, there are lots of ideas here that can be used on an array of other themed cakes.

## You will need

### Equipment:

- non-stick rolling pin
- woodwork texture sheet (Cake Craft World)
- face mould (Karen Davies)
- gone fishing mould (Alphabet Moulds)
- sugarcraft gun
- small paint brush
- grass tube
- straight frill set 1-4 (FMM)
- round plunger cutters (PME)
- set of 5 flower cutters (Blossom Art)
- extra small daisy/marguerite plunger cutter (PME)
- daisy centre stamps (JEM)
- flower/leaf modelling tool (PME)
- foam pad (Cake Craft World)
- push easy upper and lower case alphabet cutters (Cake Star)
- cocktail sticks
- set of 3 circle cutters (Hamilworth)

### Edibles:

- sattina sugarpaste mediterranean blue, grass green, golden brown, regency blue (Cake Craft World)
- edible glitter frosty blue, tutti frutti (Rainbow Dust)
- sattina 3-in-1 white modelling paste (Cake Craft World)
- paste colouring dark brown, skin tone, daffodil, tangerine, poppy red, spruce green (Sugarflair)
- cornflour pouch
- edible ink pens (Rainbow Dust)
- petal base or white vegetable fat
- edible glue
- white mini sugar pearl sprinkles (Cake Craft World)



### BOARD, BORDER AND BUNNY

1 Cover the board with grass green sugarpaste then use a grass piping tube to imprint a little texture onto the sugarpaste. The border around the base of the cake was cut out using the straight frill set 1-4 (one of the frill cutters actually resembles grass). Use a cornflour pouch to prevent the icing from getting sticky and a little edible glue to attach the border to the cake. The bunny was moulded out of golden brown sugarpaste; use the flower/leaf modelling tool to mark the fur and round plunger cutters to create the paw pads.

## Special Offer

Cake Craft World is offering all these products and many more are available at a 10% discount to readers

Simply apply code **CKB8** at the checkout  
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### FROSTY BLUE WATER EFFECT

**2** Roll out enough mediterranean blue sugarpaste to cover the cake then sprinkle all over with frosty blue edible glitter. Roll over once again with the rolling pin to press the glitter into the icing then carefully lift up and cover your cake.



### WOODEN JETTY

**3** Colour some 3-in-1 modelling paste with dark brown paste colouring but do not knead all the way through so that you have a ripple effect resembling bark. Roll the icing out fairly thickly, dust the surface with cornflour then press the wood texture sheet firmly on top. Peel away and cut out a square large enough for your jetty. For the jetty legs, roll the icing into a sausage shape, cut four legs and leave everything to dry overnight. To help secure the jetty into place and prevent it from drooping, cut out a thick square of blue sugarpaste and attach it to the cake underneath the jetty. This will give it stability when the model is perched on top.



### ADDING CHARACTER TO THE FISHERMAN

**4** Give your fisherman model a cheeky character by using the face mould. The mould has four faces in different sizes and is flexible so the icing can be easily released. Colour some white modelling paste with your choice of skintone food colouring then roll into a ball the same size as the mould. Dab a little cornflour into the mould before pressing the ball of icing firmly into it then gently bend the mould back to release the face. Add tiny balls of white sugarpaste for the eyes, then draw on all the other features using edible ink pens. Colour small amounts of modelling paste and form the body, legs and waders of the fisherman.



### SUGARCRAFT GUN FOR HAIR AND GRASS

**5** The sugarcraft gun has many uses but hair and grass are probably the most popular! The trick is to mix petal base or a white vegetable fat into the sugarpaste before putting it into the gun. This helps the icing squeeze through the tiny holes which then creates the thin strands of hair and grass. Cut the strands to the desired length then attach with edible glue.



### MINI DAFFODILS AND DAISIES

**6** The tiny daffodils were made using the 5 petal cutter from the small set of five cutters (a really handy set to own). Colour a little modelling paste with daffodil paste colouring, cut out the shape and vein each petal on a foam pad with the flower/leaf modelling tool. Cut a small strip of paste for the centre of the daffodil, roll into a cone shape and attach with edible glue.

The tiny daisies are made using the extra small daisy/marguerite plunger cutter. Create a centre using the left over modelling paste from the daffodils; roll a tiny amount into a ball and push into the smallest daisy centre stamp, remove with a cocktail stick and attach with edible glue.



### FISH AND FISHING ACCESSORIES

**7** The 'Gone Fishing Mould' is perfect for all those little fishing accessories like the basket, fish, hat etc. Dust the mould with cornflour before pressing coloured modelling paste carefully into each section, cut any excess paste away with a palette knife. Turn the mould upside down to release the icing. Finish by adding a little edible glue on the fish and sprinkle with tutti frutti edible glitter. Add mini pearl balls to create the air bubbles and the ripples can be cut out of sugarpaste using different sized circle cutters.



### SUGARPASTE LETTERING

**8** Roll out some regency blue sugarpaste and cut out the letters using the push easy upper and lower case alphabet cutters. They are really easy to use, simply cut the letter out then push down the plunger to emboss and release the sugarpaste. Attach to the cake with edible glue.

3

TESTING

# Tips from the professionals

.....  
**WE TALK TO SUGAR ARCHITECT PETER ROBERTS ABOUT HIS STUNNING DOWNTON ABBEY TRIBUTE**

We featured some of the beautiful period glamour highlights in the March issue of CC&D, authentic couture details and deco touches will inspire many but this structural beauty from Peter Roberts deserves a closer look.

**Most of the collaboration was inspired by historical couture, what prompted you to recreate the actual building?**

When I was asked by Jenny to participate in this amazing collaboration the first thing that came to my mind was the building, I had done other buildings in the past including Liverpool's Liver building the Adelphi Hotel and the marble church to name a few. I do love a challenge.

One thing I do love about buildings is the architecture element and how I can achieve this out of edible mediums mainly royal icing which I can pipe all the finer details on.

To recreate this building was my dream, I watched the show every week without fail so I suppose deep down I was hoping to get such a commission and when the opportunity came I jumped at it.

**How did you start the design process?**

To recreate a building such as Downtown Abbey it will take a lot of time and effort. Firstly make a cardboard cut-out of each side of the building cutting out all the windows including the doorways, you do need to get the dimensions just right, remember if you go wrong along the way it can make life quite difficult, believe me I know only too well. This will give you a good idea of how the building will look, and you will use these as a template and a guide. One thing I will say it can be quite stressful at times, its very time consuming and there are times when you will see no light at the end of the tunnel.

**What elements were essential for a realistic finish?**

I used pastillage for all the walls and roof in a sandstone colour achieving this by adding food colour to the paste. Once the building was completed I piped all the architecture and scrolling on the the piece using royal icing. It is very important to leave this to dry overnight. To make the building look more realistic (colour of brickwork and ageing) I used food colours and an airbrush. Needless to say more painting than spraying, rubbing with a slight damp cloth too as this takes some of the colour away making it look more authentic and adding black where ageing occurs over time. It is also a good idea to add a touch of green where necessary where moss may grow (studying the pictures helps), this will take you a lot of time but the results are outstanding.



**“We all have our unique way of doing things, I am more old school and still will and do use the old ways.”**

**Trickiest bit?**

Believe it or not I find the actual templates hardest, it takes me ages and I always feel I should become an architect after I have finished this bit. I find this the most stressful too, more than the actual cake. You first cut out all the cardboard walls, measure the window if you have just one in the wrong place and it can put the whole building out of sync so to speak. Marking out where the verandas go..... Well you get the picture.

**Your top tip for recreating buildings?**

Take your time, make sure you have enough energy to take on such a challenge as it can totally take over your life. If it gets too much walk away, take a couple of hours or even the next day, it's much more enjoyable if you are feeling the love. Remember, if you are happy your cake will be too.

**How long did it take?**

This took me three weeks to complete from start to finish as it had to fit in with my other work. I have a sugarcraft business so you can imagine my stress levels at times. I will say though, I found this process very therapeutic.

**What would your dream architectural commission be?**

Where do I start? The world is my oyster as the saying goes, there are so many I would love to do. The Houses of Parliament for one, the architecture is amazing! Have I made a rod for my own back? After this is published will I get numerous commissions for buildings?

**Your cake hero?**

Times have changed over the years and there are so many people I look up to, experienced and novice. We all have our unique way of doing things, I am more old school and still will and do use the old ways. When I started in the 80's (I am as old as my tongue and a little older than my teeth) I admired Lindsay John Bradshaw. Mary Ford was another, now it's the cake world that has changed, cake artists are born and wow, wow, wow!

Some of the amazing creations blow my breath away, Rosie Cake Diva, Calli Hopper ...the list goes on. I can say one thing. I have made so many cake friends over the years, I am blessed to be part of this industry.





# How to make a chocolate collar

If you prefer simple Easter decoration, why not add a chocolate collar to a cake, then top with fruits and more chocolate, 'tis Easter after all.

- Temper your chocolate as you want shine and snap. The quickest cheat's way is to heat at 800 in a microwave and check every 15 seconds until melted with a few pieces left to go, remove from the microwave and stir until melted and thickened.

Or

- Add two thirds of your broken chocolate to a heatproof bowl. Heat 2in water in a pan and place a heatproof bowl on top, making sure the bottom of the bowl is not touching the water and allow the chocolate to melt slowly (Bain Marie method). Once smooth and molten, remove from the heat and add the remaining third, pop in a chocolate thermometer and

stir until it reaches 31/32C for dark chocolate, 30/31C for milk and 27/28C for white chocolate. Once the desired temperature is achieved your chocolate is ready to use.

- I used Green & Blacks Milk chocolate and for an 8in cake you will need 250g.

- Fold a length of good quality baking paper to the height you desire – an inch higher than your cake works well. Measure the length needed to wrap the cake and mark inside the fold with pencil where the two ends will meet (the pencil must be on the opposite of the chocolate side).

- Pour your chocolate along the centre up to the mark and spread into a thin and even oblong.

- Watch the chocolate carefully as you will wrap the cake once the chocolate has started to set. If you can lift the sheet and the chocolate doesn't slide you can work with it. If it is too set it will crack (If this happens simply decorate with shards of chocolate, it will still look fabulous).

- Fold the length of chocolate around the cake, ensuring contact between your frosting or ganache and the chocolate collar. Lift the paper a little to adhere the ends then transfer your cake to the fridge to set for thirty minutes or so.

- Remove from the fridge and gently, peel away the baking paper. Et voila, a chocolate collar!

# Pretty Pinwheels

Beautiful alone on a cupcake or in a swathe across more tiers

## PREPERATION

Roll out a fairly thin long strip in both the pink and blue. If you roll a long amount you will get a few squares, saving time if you are making lots of pinwheels.

Place the strips on top of each other and gently roll so that they bond together, you do not need any glue for this as they will naturally stick together as you roll.

Cut out as many squares as you need. In this one I have simply flipped over one of the squares which will give you two different colour combinations.

Take your white modelling/flower paste and roll a fairly thin strip then take your Jem strip cutter and place it on top, push down and you will have strips of evenly cut stripes. You can also cut your own with a sharp knife, the strips are 7mm wide.

Place four strips of white that you just cut over the squares.

Gently roll the rolling pin over the top of the stripes so they bond to the paste underneath. Again, you do not need to use any glue for this.



Kathy Cooper

## You will need

### Edibles:

- 50g of white modelling/flower paste
- 50g of modelling/flower paste coloured to a light pink using a gel colouring (I used a very small amount of sugarflair pink)
- 50g of modelling/flower paste coloured light blue using a gel colour (I used a very small amount of sugarflair blue)
- edible glue

### Equipment:

- small brush to apply the glue
- square cutter 7cm
- non-stick rolling pin
- small sharp knife
- Jem 7mm strip cutter (or you can cut your own even strips using a sharp knife)



**1** Cut out squares again from your now striped modelling/flower paste.



**2** Take a square and place striped side up. Score a line from corner to corner making a criss cross, but do not cut all the way through, you only want to mark the surface and it will be your folding guide.



**3** Take a small sharp knife and make a cut on each corner but only half way down, do not cut all the way to the centre.



**4** Place a small amount of edible glue in the centre of the pinwheel and then take the tip of a corner and fold inwards into the middle. Leave it raised on the edges rather than push it flat so it keeps its 3d shape. Do this with all four corners.



**5** Roll a small ball of fondant and place a small amount of glue in the middle of the pinwheel.



**6** Place the ball on the middle and your pretty pinwheel is complete.



1

BASIC

## Alternative finish

You can also use dots instead of stripes and make pretty polka dot pinwheels too. Play with perspective and make in graduating sizes for stunning garland designs.



# Violet and lemon éclairs

*From Love, Aimee x 50 beautiful sweet gifts for friends and family*

We talk rustic cake décor with 28 year old crafter and blogger, Aimee Twigger. She lives in Torquay, Devon, with her partner, Howard, and her Dalmatian puppy, Archie. Aimee has been blogging and developing her taste, style and beautiful photography since 2011 and we have her delicious éclair recipe from her new book, *Love, Aimee x*



Aimee Twigger

## HOW DID YOU GET INTO BAKING AND DECORATING?

I have always been artistic so moving from crafts to cake decoration felt quite natural. At first I liked to model flowers with sugar paste, but now I like to use natural elements like real edible flowers, herbs and fruit to decorate my cakes if I can.

## HOW WOULD YOU DESCRIBE YOUR DECORATION STYLE?

I think my style is quite rustic. I like to create naked cakes where the sponge is still showing rather than clean crisp edges (although there is usually method in the madness and the decoration is quite symmetrical).

## DO YOU WORK WITH FONDANT?

After a few failed attempts I like to just use frostings to cover my cakes. I don't use a lot of sugar in the frosting and I like to flavour naturally if I can. I tend to use cream or cream cheese and add about five tablespoons of icing sugar. Or if I am using a fruit flavour, I often reduce it in a pan with some sugar and add that to sweeten it.

## WHO INSPIRES YOU?

I think my biggest cake inspiration comes from Lily Vanilli as her cakes are beautiful and we use very similar techniques and decorating ideas. However, there are so many amazing bloggers that inspire me too, like Linda Lomelino from Call Me Cupcake.

## WHAT WOULD BE A DREAM CAKE COMMISSION FOR YOU?

I would love to create a cake for Mary berry, she is my idol. I would love to meet her and ask her questions about cakes and baking... I bet it would be amazing. I think I would make her a big tiered lemon drizzle cake as I know it's something she particularly likes.

## WHAT CAME FIRST, FOOD STYLING AND PHOTOGRAPHY OR THE BLOG?

My blog came first. I started off sharing craft tutorials for paper flowers and other crafts, then

my mum got me into baking by insisting I watched the Bake Off. That's where I found my love for cooking and it soon took over the blog. It also made me realise how important photography is, so I started experimenting. My style seems to change all the time and I love that it evolves with me. Styling is one of my favourite parts of the process now, I have a room full of props and back drops.

## YOUR TOP TIPS FOR GREAT CAKE SHOTS AT HOME?

Sometimes I heavily style a photo and other times I shoot just the cake, which is often just as effective. I find that a fuss-free back drop works well and keeps the focus on the cake. I always use natural light to take my photos.

## FAVOURITE CAKE RECIPE?

Probably a red velvet one. I'm still a BIG fan of red velvet.

## DREAM CAKE COMMISSION?

Anything with edible flowers, they are so pretty.

## WHAT NEXT FOR TWIGG STUDIOS?

I am thinking about the possibility of opening a small bakery, although it's just in the idea stages at the moment. I would also love to write another book and I have a few ideas that I am working on at the moment. On 22nd – 24th April I'm hosting a three day retreat in North Devon at a gorgeous nineteenth century manor house, which will focus on food photography, styling and cake decorating. Lily Vanilli will be joining us so I'm really looking forward to it.



Pipe the pastry cream into the éclairs. (figure 1)



Mix the icing sugar with water. Add a small amount of food colour until you achieve the colour you like. (figure 2)



Spread icing along the top of each éclair. (figure 3)



To keep up with events and follow Aimee's delicious blog visit [www.twiggstudios.com](http://www.twiggstudios.com)

Love, Aimee x 50 beautiful sweet gifts for friends and family is available now.

RRP £16.99 published by Murdoch Books





## Violet and lemon éclairs

**MAKES: 12 ÉCLAIRS**

**Prep time:** Flowers: 10 minutes,  
plus overnight to harden;

**éclairs:** 20 minutes

**Baking time:** 35–45 minutes

**Decorating time:** 10 minutes

### For the candied violets:

24 violets

55g (2 oz/1/4 cup) caster (superfine) sugar

1 egg white

### For the choux pastry:

185g (6 1/2 oz/11/4 cups)

plain (all-purpose) flour

1 1/2 tablespoons caster (superfine) sugar

1/4 teaspoon salt

125g (4 1/2 oz) butter

250ml (9 fl oz/1 cup) water

4 eggs

### For the pastry cream:

250 ml (9 fl oz/1 cup) double (thick) cream

Zest of 1/2 lemon

1 1/2 tablespoons lemon juice

2 1/4 tablespoons icing (confectioners') sugar

### For the icing:

125g (4 1/2 oz/1 cup) icing (confectioners') sugar

Purple food colouring

### Equipment

Small paintbrush

Cooling rack

2 piping bags

Baking tray or éclair tin

### For the candied violets

Wash the flowers and dry them gently. Place the caster sugar in a small dish. Using a small paintbrush, paint some egg white onto each flower and then dip the flower into the caster sugar. Place on a wire cooling rack and leave overnight to harden.

### For the choux pastry

Preheat the oven to 19°C/375°F and line the two baking trays with baking paper. Combine the flour, sugar and salt in a bowl. Heat the butter and water in a saucepan, stirring until

the butter has melted. Remove from the heat and quickly add the dry ingredients, stirring constantly. Using a wooden spoon, beat the mixture until it forms a ball of paste that pulls away from the sides of the pan, then return the pan to the heat and stir for another minute or two.

Transfer the mixture to the bowl of the standmixer and allow to cool for 5 minutes. Beat the eggs in another bowl. Turn on the mixer and slowly add the eggs. At first it will look like the eggs will not mix in, but stick with it until you achieve a smooth, glossy paste.

Spoon the paste into a piping bag with a plain nozzle (*see figure 1*) and pipe small mounds onto the baking trays, leaving gaps between them (*see figure 2*). Smooth down the top of each mound with a finger dipped in water (*see figure 3*).

Turn the oven down to 180°C/350°F and bake for 25–35 minutes until golden brown. Remove from the oven and use a knife or skewer to prick a hole in each choux bun (*see figure 4*). Lower the temperature to 160°C/325°F and return the buns to the oven for another 5–10 minutes to dry out.

# Vanilla and Chocolate Battenberg

*From Will Torrent's latest book, **Afternoon Tea at Home***

Although the origin of this marzipan-wrapped chequerboard cake is unclear, it's thought that the cake was named in honour of the marriage of Queen Victoria's granddaughter to Prince Louis of Battenberg in 1884.

## Battenberg

### You will need: CAKE

200g butter, softened  
200g caster sugar  
4 eggs, beaten  
2 teaspoons vanilla extract  
150g plain flour  
50g ground hazelnuts or almonds  
2 teaspoons baking powder  
a generous pinch of salt  
3 tablespoons whole milk

### CHOCOLATE CAKE

50g dark chocolate, melted  
1 tablespoon cocoa powder

### TO FINISH

4 tablespoons chocolate and hazelnut spread or Nutella  
2–3 tablespoons apricot jam  
400g marzipan  
1 teaspoon cocoa powder  
icing sugar, for dusting

2 x 20-cm/8" square cake pans, greased and lined with buttered baking parchment

### MAKES 20 SLICES

1. Preheat the oven to 180°C (350°F) Gas 4.  
2. To make the cake batter, cream the butter and caster sugar until pale, light and fluffy – this will take about 3 minutes in a stand mixer and longer by hand. Gradually add the beaten eggs, mixing well between each addition and scraping down the sides of the bowl with a rubber spatula from time to time. Add the vanilla extract and mix again.

3. Sift in the flour, ground nuts, baking powder and salt, add the milk and mix again until smooth.

4. Scoop half of the batter into one of the prepared cake pans and spread level using a palette knife. Set the remaining batter aside.

5. Bake the cake on the middle shelf of the preheated oven for about 15 minutes until golden and a wooden skewer inserted into the middle of the cake comes out clean.

6. Rest in the pan for 3–4 minutes, then turn out onto a wire rack to cool.

7. Meanwhile, prepare the chocolate cake. Add the melted chocolate to the reserved cake batter. Mix until smooth, spoon into the second cake pan and bake and cool as above. Cover both cakes with clingfilm and leave overnight. You can build the Battenberg now if you wish, but resting overnight makes slicing the cakes easier.

8. To build the Battenberg, lay the cakes on the work surface and, using a serrated knife, trim the rounded tops off the cakes to make them level. Spread the top of the vanilla cake with chocolate and hazelnut spread, then lay the chocolate cake on top, gently pressing them together. Trim away the sides of the cake and, with the help of a ruler, cut into 4 even strips. Cut each of these strips in half again so that you have 8 strips each measuring roughly 18 x 2 cm/7 x ¾". Flip one cake strip over onto its side and spread with an even layer of chocolate and hazelnut spread. Take a second strip, rotate it 180° and lay it on top of the first strip to form a chequerboard cake. Set aside and repeat with the remaining strips.



Will Torrent

“For me nostalgia plays a huge part in Easter celebrations from Easter egg hunts in the garden, to Simmel cakes with its torched marzipan topping to of course eating copious amounts of chocolate. For me one of the most nostalgic and retro bakes is Battenberg and here I've given the pink and yellow sponges a twist with a chocolate and hazelnut one!”

–Will Torrent

9. Warm the apricot jam in a small pan set over a low heat. Remove from the heat before boiling and strain through a fine mesh sieve into a bowl. Set aside.

10. Cut the marzipan into quarters. Lightly dust the work surface with icing sugar and roll out one piece of marzipan to an 18-cm/7" square. Brush with warmed apricot jam. Lay one of the cakes on top of the marzipan against the edge nearest to you, trim the edge of the marzipan to size, then roll the cake over in the marzipan so that all four sides are covered evenly. Trim off any excess marzipan and repeat with the second cake. Set aside.

11. Add the cocoa powder to the other two pieces of marzipan and knead to combine smoothly. Divide the chocolate marzipan in half, roll and cover the last two cakes as above.

12. Cut the Battenberg into slices to serve.

*Taken from Afternoon Tea at Home by Will Torrent, photographer Matt Russell, published by Ryland Peters & Small.*





# Reader Offer

Afternoon Tea at Home is available to CC&D readers for the special price of £14.99 including postage & packaging (rrp £19.99) by telephoning Macmillan Direct on 01256 302 699 and quoting the reference GJ5





# Gluten Free Sponge Cake

Doves Farm has re-designed their range of Free From baking products making it easier for the home cook to make easy swaps for great gluten free baking.

## YOU WILL NEED

150g butter\*  
150g caster sugar  
2 drops vanilla extract  
2 eggs \*\*  
150g Doves Farm Gluten Free Self-Raising White Flour  
3 tbsp milk\*\*\*  
3 tbsp jam  
1 tsp icing sugar  
2 round, loose bottom, 20cm/8" cake tins

## Free From Swaps

\*150g vegan butter  
\*\* 2 tbsp chickpea flour + 4 tbsp water  
\*\*\* 3 tbsp vegan milk

## METHOD

Preheat your oven to:  
190°C/Fan 170°F/375°F/Gas 5

1. Cream the butter, sugar and vanilla together until light and fluffy. Beat in the eggs ( or chickpea flour and water) one at a time making sure each is well mixed before adding the next one.
2. Sieve the flour into the creamed mixture, add the milk and beat well.
3. Divide the mixture between 2 oiled and parchment lined 20cm/8" round baking tins. Bake in a pre-heated oven for 15/20 minutes. The cakes are cooked when they start to come away from the edges of the tin, are firm to touch and a lovely golden colour.

4. Turn the cakes onto a wire rack to cool. When cold, spread jam on top of one sponge and place the other on top. Using a sieve, dust the top of the cake with icing sugar. For a special occasion spread some whipped double cream, or vegan equivalent, over the jam before you sandwich the cakes together.





Hand painting is one of the biggest trends in cake decorating, but not everyone is a talented artist and the worry of ruining a cake puts lots of us off trying this technique. This month we've come up with a couple of simple, foolproof ways you can use to get this look and confidently produce a beautiful cake.

## Painted Roses



### Materials:

- Sugarsoft Roses Border
- Scalpel
- Cake Star Edible Glue

### For Dusted Roses

Clean paintbrushes

- Colour Splash Food Colouring Powders: Pine Green, Leaf Green, Pillar Box Red and Pale Pink

### For Painted Roses

- Smooth Plastic Board
- Colour Splash Brush On Paints: Green, Yellow, Pearl, Red and Rose

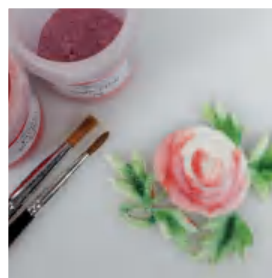
### Preparing the Rose motifs

Using the scalpel carefully cut a rose and leaves from the border, trim the excess sugar paste from around the leaves.

### Dusted Roses

1) Dip a clean paintbrush into the Pine Green dust. Tap off the excess dust. Carefully brush the dust into the recesses in the centre of the leaves.

2) With a new paintbrush, brush Leaf Green dust from the edge of the Pine Green dust towards the outside edge of the leaves.



3) Start dusting with the Pillar Box Red dust. On one side this should be brushed into all the recesses and lightly onto some of the petals. Just dust most of the recesses on the other side.

4) Apply some highlights with the Pale Pink, remembering to use less on the pale side and making sure some white areas remain.



### Brush on Paint Roses

You can use the plastic board like a paint palette to wipe off excess paint from the brush when only you need a small amount, and also to shape the tip of the brush, allowing you to paint finer details.

1) Use the Green dust to brush colour into the recessed parts of the leaves.

2) With the Yellow dust, apply a small amount to the top of the leaves.

3) Wipe the excess paint from the Green dust and, use the brush to blend the edges of the green and yellow paint together by brushing across from the green to the yellow.

4) Highlight the tips of the leaves with the Pearl dust. Clean the brush and blend across between the yellow and pearl.

5) Using the Red fill all the recesses and across some of the petals on one half of the rose. Colour into the recessed areas on the other side of the rose. Use the Pink to add colour on the petals using more paint on the more heavily coloured side of the rose. Clean the brush and blend the colours together.

6) Use the Pearl to add highlights. Clean the brush and blend the colours together.

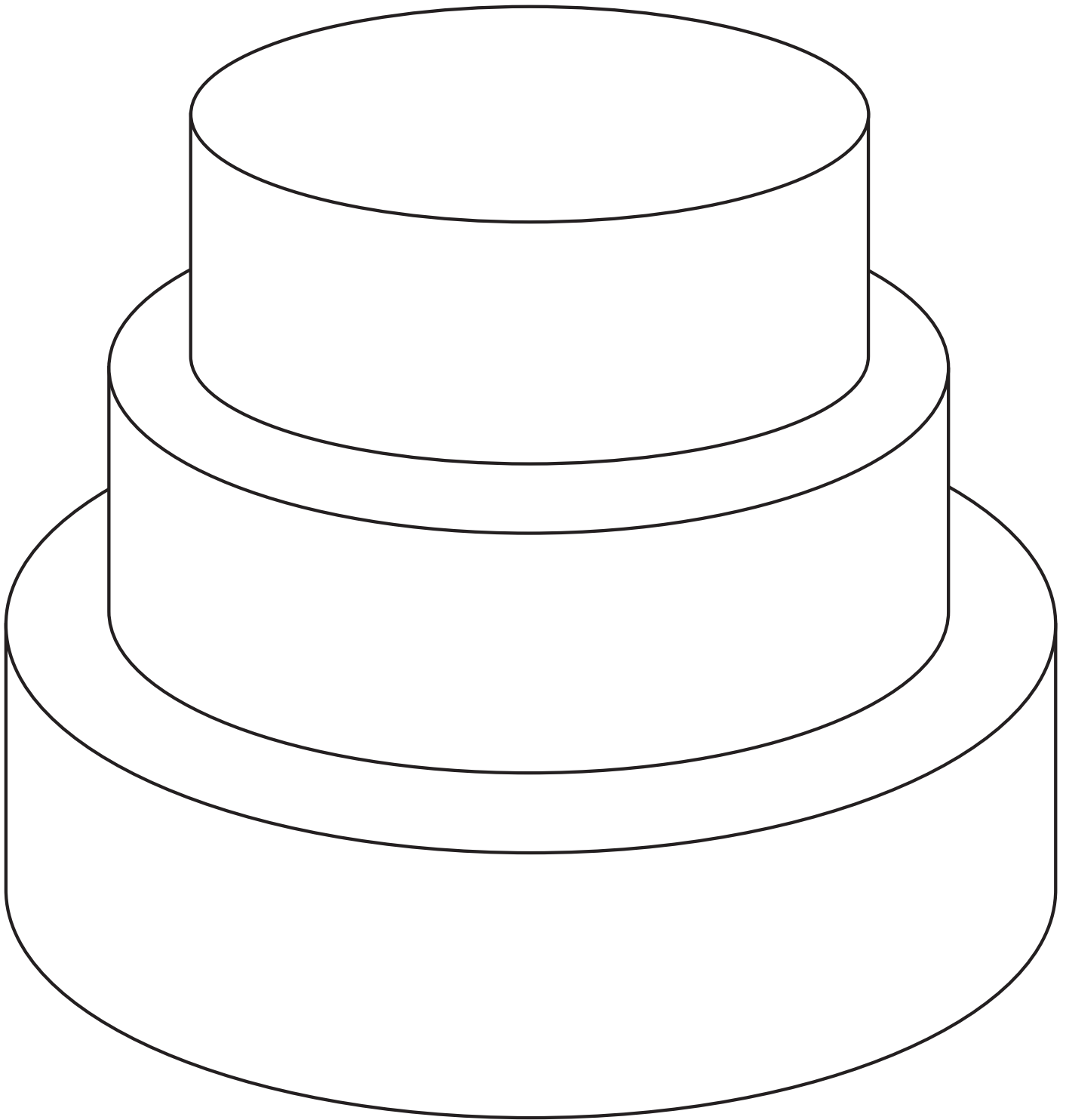


# Stencil

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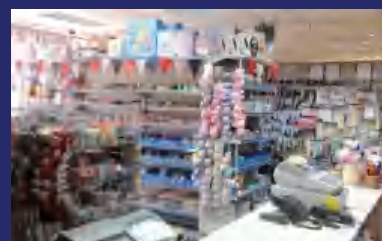


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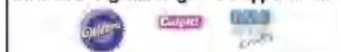
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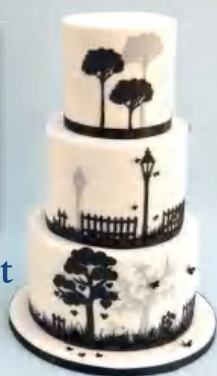
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TURN TO  
**PAGE 9**  
FOR ALL OF MAMA  
RHU'S TOP TIPS  
and page 36 for her  
brilliant Nanny  
Norma design

# LAST CRUMBS...

We talk showgirls and decorating holidays with our award winning character modelling queen, Mama Rhu Strand.

## HOW DID YOU START MODELLING?

I've always made things from being a child, plasticine and Blu Tack even my dad's putty could be moulded into things, so discovering sugarpaste was a revelation. Here was a medium that didn't need firing like clay and was easier to work with than polymer clay.

## TELL US ABOUT LOLA THE SUGAR SHOWGIRL

Lola was inspired by a pin-up picture and wanting to sculpt a standing figure in high heels. She took me over 60+ hours to make and there were lots of fine adjustments, standing back and assessing and simply just staring and trying to see her with fresh eyes, which when you've been working on something for so long is hard to do.

I was really surprised when I was awarded first in class, let alone Best in Show. She has been a hugely popular figure and I am being requested to teach her a lot, here in the UK and abroad, which is very exciting.

## WHAT IS THE MOST FREQUENTLY ASKED QUESTION IN YOUR CLASSES?

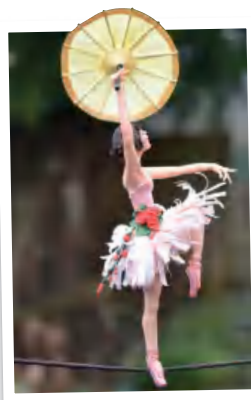
At the moment, where it is "where can I buy your modelling mud?" It is a mix of sugarpaste and modelling chocolate that I use, none of my students will use anything else. At the moment though, it has to be made as I haven't found anyone who will produce it in bulk for me. The other most frequent question is "where did the name Rhu come from?" and I have to tell them it's a craggy coastal inlet in Scotland ... but that is another story all together!

## IF YOU COULD MODEL ANYONE AS A COMMISSION, WHO WOULD IT BE?

Iconic and maybe a bit clichéd but I'd have to say Marilyn Monroe and not sure I need to explain any more than that, I am sure she would be a number one choice for many.

## WHO IS YOUR CAKE DECORATION HERO AND WHY?

Karen Portaleo without a doubt. When I came across her curvy cakey sugar ladies I was hooked. I just love the style she has; vintage and quirky. She inspired me to work on my own style, I didn't think I had one, but have never ceased to be amazed that when I think I've done something different people recognise it as mine. I think she is the one person whose class I would love to take.



## WHAT IS TOP OF MAMA RHU'S CAKE BUCKET LIST?

Top of my bucket list is to write a book based on my figures, working with armatures, sculpting the body and dressing the figures and most importantly for people to like it and for it to be a 'go to' aide.

## TELL US MORE ABOUT YOUR CAKE DECORATING HOLIDAYS?

My French Cake Breaks are hugely popular with students booking at the end of one break to return the following year, challenging me to develop new classes. They are a fun, relaxing way to spend a week learning new or improving skills in sugarcraft modelling. Each week has only four ladies so they have quality time with me. They are collected from the airport and from that moment on looked after, fed, accommodated, taught and entertained until we drop them back at the airport at the end of the week. I love these holidays, I have met some lovely ladies and made some amazing long term friends. I have watched proudly as their confidence and skills grow and as they stand back and see just what they have made.... completely priceless.

## TELL US ABOUT CAKE CARNIVAL

Cake Carnival came about on the back of the success of the Rocky Horror Sugar Show, which had grown from a small idea to beyond our expectations and was so enthusiastically received by everyone who saw it. We, myself, Marie McGrath of Marie's Bakehouse, Laura Edwards of Mamma Jamma Cakes and joining us to form Sugar Show Productions, Sarah Lou Smith of Sensational Sugar Art Academy, have kept the same amazing team of dedicated and excitable bakers, who come from all walks of life and skill sets. Our Cake Carnival is based on the vintage travelling carnivals and circuses, using this as a theme each participant translates this into their own favoured area of cake making. So, we have tiered wedding cakes, novelty cakes, gravity defying cakes and lots of sugarcrafted models, it is more about focusing on how sugarpaste can be used as an art medium. You will enter the big top to see the traditional circus ring with its animals and acrobats, move onto the fairground at twilight with the sounds, smells and sideshows that brings. You will have the option to leave the exhibit at the end of this or if you dare, you can go on to discover the beauty of the freak show and the house of horrors where the darker side of some of our bakers can be found!!

*We will be at Cake International in Birmingham March 18th - 20th and London April 16th - 17th and we hope that visitors come away with a feeling that it is something they can achieve, and inspire their own part in the world of sugarcraft and caking.*





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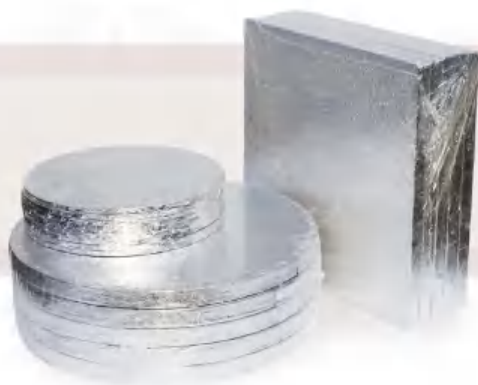




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